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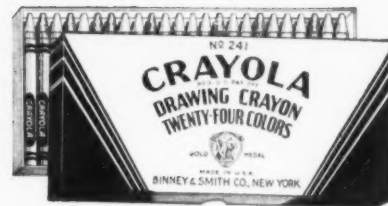
SCHOOL ARTS

ART MATERIAL AND EQUIPMENT
Vol. 49 FEBRUARY 1950 Number 6

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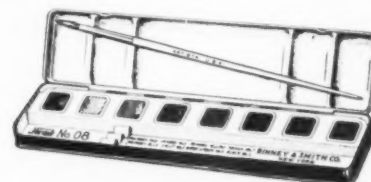
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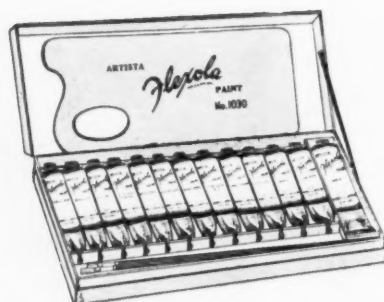
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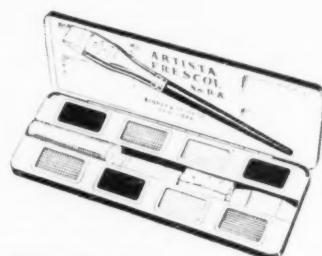
ARTISTA FLEXOLA PAINT

Remarkable new water-soluble paint which can be made to act 3 ways—like water color, tempera or oil paint. In sets or single tubes.



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The original finger paint, available in sets with paper, instructions and spatulas, or in bulk from 2 oz. to gallon jars. In 6 colors.



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Dry, compact colors, applied without water. Can give an effect of water color, pastel or charcoal. Sets of 5 and 8 colors in metal boxes.



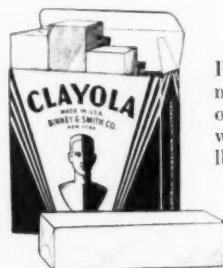
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BINNEY & SMITH CO., NEW YORK 17, N. Y. Makers of Crayola Drawing Crayon
School Arts, February 1950



1-a



Party Ideas and Decorations, from Hobby Fair to Spring Prom

are found on the 41 pages of this delightfully illustrated book from the Dennison Manufacturing Company titled "Parties with Purpose." Every page is filled with photographs, diagrams, and instructions on how to create decorations, favors, and even recipes for special occasions. Your art students will feel as if this booklet was published especially for them, with the colorful cover showing a place setting with palette place card, a pert crepe-paper artist, complete with beard and beret, at work on his masterpiece that is on the easel before him. This sets the mood for festivity that is carried throughout the book, including the details that make party committee work so much simpler—how to make decorations, what theme to use—and how to achieve unusual effects with minimum effort and expense.

"Pages from the Calendar" is a section that everyone will enjoy, featuring table decorations for every month of the year. Especially timely is the Valentine centerpiece of red crepe paper, white stock, spool wire, and ribbon that makes a heart as attractive and sentimental as the day itself. March comes along with an Irish castle, a Shamrock nut cup, and green candle holders, followed by an April bunny on a flower-sprinkled table. May is a gay birdhouse, and the school year is brought to a close with an academic flourish—a silhouette of a graduate in cap and gown, flanked by diploma candlesticks.

How about having an Artist Ball sponsored by the art department? You'll find all of the ideas for decoration and entertainment on pages 16 and 17. If you'd like to send Winter on its way in a grand style, pages 24 and 25 give you plans and decorations for a Crystal Ball, complete with a frozen fountain of cellophane and blue Christmas lights.

Hat Hints, Napkin Notes, Favor Fluff—these are the inviting titles that help to make the party that your committee sponsors, an occasion that following classes will strive to equal. Send 28 cents for your copy of "Parties with Purpose" to Secretary, The SCHOOL ARTS Family, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.

Hunt Pen Company Offers Six Lettering Lessons

You can almost imagine that a skilled instructor is standing by to help you teach successful lettering with these 19- by 12½-inch charts. Comments and suggestions in smaller print at the bottom of the instruction lines offer the fundamentals as well as

the fine points of lettering, such as the correct position for holding the pen, slant of the paper, how to improve your stroke, how to give a finished look to letters, and all kinds of tips that have proven their worth in classroom and commercial lettering.

Chart One starts with exercises leading into the construction of Gothic letters, showing the three points of contact of the hand with the desk, and every stroke is shown in black to indicate details, with arrows showing the direction of the strokes. Chart Two covers single stroke Gothic alphabet. The third chart explains single stroke Roman alphabets, with numbered steps, as well as Bold Roman alphabets. Chart Four demonstrates Roman Italics, which in turn lead to "Old English" single stroke Text alphabet, and Bold English Text. The sixth and final chart explains and demonstrates Manuscript writing, including capitals, numerals, and various styles.

This six-chart course in lettering is available for only 8 cents including 3 cents for forwarding your request. Ask for your Hunt Pen Lettering Charts from the Secretary, The SCHOOL ARTS Family, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Handicrafts of New England by Allen H. Eaton. Harper and Brothers, Publishers. 374 pages. Size, 6 by 9 inches. 128 illustrations, 21 chapters. Price, \$5.00.

Allen Eaton's intense interest in and complete understanding of his subject is reflected on every page, making this new publication as readable for the layman as it is for the experienced craftsman. Survey-like in breadth, this book presents the history and development of New England handicrafts from their beginning, when, born of necessity, they unknowingly created the beginning of modern industry, to their present increasingly important place as one of the most deeply satisfying of activities for all.

Warmly interpreted biographies of outstanding craftsmen in each important field of activity are the result of visits in their homes, and of watching them at work. This sets the friendly, informal pace of the entire book that contains 21 chapters, with such subjects as—Pilgrim Handicrafts and Some Early Industries, The Arts and Crafts Movement and Handicrafts Today, Craftsmen in Wood, Basketry, Spinning and Weaving by Hand, Knitting, Netting, Lace Making, and Crocheting, Handmade Rugs and Carpets, the Dyeing of Materials and the Decorating of Surfaces, New England Pottery, Carving and Whittling, etc. Beautiful full-page photographs of craftsmen and their creations over

(Continued on page 9-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

Dr. Glen Lukens, Advisory Editor of SCHOOL ARTS since 1937, has received richly deserved commendation for the important part he has taken in the development of the California Ceramics Industry. An article telling about Dr. Lukens and his leadership in the pottery field was printed in the November 19 issue of the SATURDAY EVENING POST. The title of the article—"Dining Off the Rainbow." It will be well worth checking through your back copies to read this colorfully-illustrated article.

* * *

Important Dates for Art Teachers are those on which the Art Association Conventions are to be held. Eastern Arts Association will meet April 12-15 at the Hotel Statler in New York City. Western Arts Association will convene at the Palmer House in Chicago, Illinois, April 3-6. The St. Charles Hotel in New Orleans, Louisiana will be the scene of the Southeastern Arts Association Convention, April 26-29.

* * *

Deans and Directors of Leading Schools of Design held their annual meeting in Cincinnati, November 28 and 29. Royal Bailey Farnum, President of the National Association of Schools of Design, presided at the meeting. This was the fifth meeting of the Association since its organization in 1945.

* * *

Latin American Art Exhibits Available from the Pan-American Union will add interest to any art classroom. We have just received a notice of the availability of paintings, drawings, and kodachrome slides from the Department of Cultural Affairs, Pan American Union, Washington, D. C. Write to this address for details of exhibits that your school may obtain. This is an excellent means of integrating Pan-American understanding and appreciation with the study of arts and crafts.

* * *

An Exhibition of "Art Work by Children of North America" is on view at the Worcester Art Museum. This exhibition of paintings, drawings, and prints, produced by young people of North America from six to eighteen years of age, started December 18 and continues through January 29, 1950. Arranged in cooperation with the National Gallery of Canada, the Instituto de Bellas Artes of Mexico, and the United States Department of the Interior, Office of Indian Affairs, it includes work submitted by twelve art museums and eighteen public school systems of the United States involving more than one hundred and fifty institutions. Three schools in Alaska have sent material, Canada contributed work from art museums and schools in seven provinces, and Mexico is represented by fifty paintings loaned by the National Gallery. This exhibition shows that children, given the opportunity, will express their ideas with enthusiasm and with complete lack of inhibitions.

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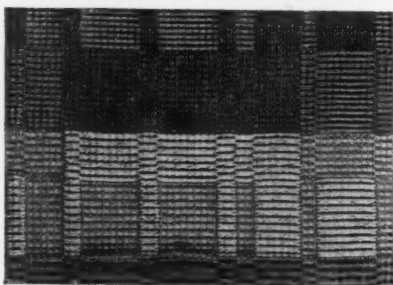
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TABBY BINDER—12/1 quarter-bleach.

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Lavender
Med. Green
Dk. Brown
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Lt. Green

Nickel
Dk. Blue
Lt. Blue
Peach
Med. Blue
Dk. Green

Write for Free color sample card. If dealer can't supply you, send 75c for big 300-yd. tube of color you want. (One tube will crochet average circular design about 5" in diameter)



ITEMS of INTEREST



Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

Make Your Own Ming Trees is the suggestion of the unique Nevada Ming Tree Company, and although this may seem a startling statement to those who have seen these beautiful objects in the windows of floral shops, it is really an unusual and exciting project when all of the materials necessary are assembled for you in one convenient kit. These decorative miniature scenes were inspired by the Chinese during the Ming Dynasty, but in this case nearly all of the materials come from the desert region around Reno, Nevada . . . including the manzanita limb for the tree, moss, colored stones, etc. It is quite simple to place the moss on the tree, set it in plaster, sprinkle with colored sand, and complete this unusual decorative object with a Chinese figurine. The entire scene is placed in a flat bowl, making a portable bit of the Orient that adds charm to living room or classroom. Write for details and prices of the three available Ming Tree Kits to Mr. Murray A. Kahn, Nevada Ming Tree Company, P.O. Box 373, Reno, Nevada.

Here's Your "How to Make It" Craft Catalog from Dwinell Craft Shop, bringing to you an illustrated inventory of available craft supplies that combines the ease and convenience of mail-order shopping with the satisfaction of shelf-browsing. Pictures, drawings, and descriptive details as well as sizes, prices, colors, and uses, simplify selection. Included in the complete line of materials and equipment are: Leather Tools, Background Stamps, Hardware, Lettering Kits and Ink, Linoleum Block Printing Equipment, Reed and Raffia Materials, Crayons, Pastels, Clay, Finger Paint, Wood Burning Materials, Novelty Craft Kits, Electric Tools, Plastic Materials, Wood Craft, Textile Decorating Materials, and all the other items of a completely stocked craft shop. Send 3 cents for your copy of the new Dwinell "How to Make It" Craft Catalog to *Items of Interest* Editor, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.

Catalog of Tools for Metal, Wood, and Plastic Work from the Schrader Instrument Company brings to you dimensions, descriptions, illustrations, drawings, and prices of the items needed for jewelry making, model making, and many other home and shop craft activities. 68 pages of materials and equipment include hand tools, power equipment, and even the gold and silver in sheet and wire form for the creation of beautiful handmade jewelry. Send 3 cents for your copy of the Schrader Instrument Company catalog to *Items of Interest* Editor, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.

(Continued on page 6-a)



SIMPLIFIED CERAMIC ART

The how-to-do it book with many detailed drawings, easy-to-follow patterns. Wonderful for beginners, teachers, reference. Only \$1.25 Postpaid

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**TO GET THE MOST OUT OF YOUR SPEEDBALLS SEND
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4-H Club Clothing Achievement Winners

Winners in the 4-H Club Clothing Achievement Program attended the 4-H Club Congress in Chicago, November 27 to December 1. Awards in this Clothing Achievement Program, sponsored by the Spool Cotton Co., were made for successful efforts in the line of clothing construction, handicrafts, and leadership. The following girls were chosen to attend the Congress: Mary Frances Dick, Oklahoma; Evelyn Waugh, North Carolina; Carlene Wellman, Illinois; Bettye Deen, Louisiana; Dorothy Stearns, Vermont; Joan Engle, Kansas; Bonnie Needler, Indiana; Nancy Boyd, Tennessee; Dolores Bombach, New Mexico; Dorothy Jean Hiedman, Wisconsin; Patricia Anne Lynch, Maryland; Wilma Beale, Washington; Jane Kamisato, Hawaii; Maria Rios, Puerto Rico.

* * *

Are You Pencil Purchaser for Your Department? Then you'll be interested in the complete catalog of every kind of pencil—colored, copying, drawing, wax, art, and miscellaneous sticks that are available from the Koh-I-Noor Pencil Company, Inc. This 15-page publication is printed on coated white paper and shows the various thicknesses in detail, as well as giving complete information on degrees of softness, uses that the pencils are made especially for, and types of outside wood and color. If you would like one of these catalogs for your order department, write to Items of Interest Editor, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.

* * *

A Folder of Versatile Hobby Tools from The Dumore Company, Racine, Wisconsin, is now available, showing such practical uses as plastic carving, model cutting, jewelry making, silver polishing, woodwork, and dozens of other activities. Eye-flagging orange borders and clear photographs extend a cordial invitation to see your dealer and have him show you the duplicating machine, duplex grinder, hobby tool, and the many mounted accessories, power tools from the hobby division of the Dumore Company.

* * *

Complete Service in Line of Color Prints, Slides, Framing is offered by the organization of Dr. Konrad Prothmann, including Kodachrome slides on Contemporary American Textiles, Early American Crafts, Contemporary American Ceramics, and other art and craft supplementary material to enrich your curriculum. For further information, write to Dr. Konrad Prothmann, 7 Soper Avenue, Baldwin, Long Island, New York.

(Continued on page 7-a)



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Etch Metal Safely with this Kit from the Giftrix Division of Handmade by Hilary, 436 East 86th Street, New York City. This new discovery is a method of etching with harmless crystals, using a masking tape, and a blade for cutting away the tape from around the area to be etched. The creation of attractive, personalized jewelry is now safer and simpler with this new discovery. Kits of varying sizes contain jewelry blanks and all the materials necessary for successful etching. Ask your local dealer about Giftrix.



New Grumbacher Phototint Oil Color Set makes it possible for professional and amateur photo colorists to produce clean, sharp highlights without smudging or smearing. This set eliminates preparing the prints with medium and gives equally brilliant results when used on mat prints, transparent prints, or sensitized canvas. An instruction booklet is enclosed with each set, explaining in simple language how to achieve better colored photographs, with tips on how to mix colors as well as technique suggestions. See this new Phototint Oil Color Set at your store that handles art supplies and photographic equipment.

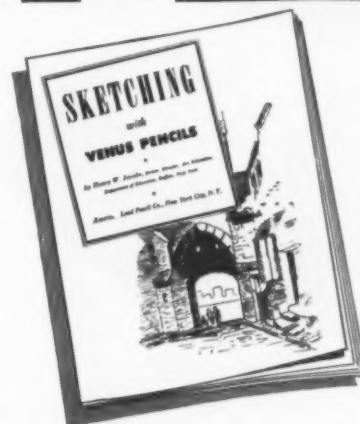
Art Teachers of Senior High School Students in the Midwest region will be interested in the completely illustrated catalog of the Kansas City Art Institute. Friends of Mr. J. B. Smith will be interested to know that he is Dean of Education at the Kansas City Art Institute and School of Design. Mr. Smith had previously been head of the art department at Adams State College, University of Wyoming, and University of Alabama. If you teach in the Midwest and have pupils that are interested in continuing their studies at a completely equipped and highly qualified art school, write for a copy of the above catalog to Items of Interest Editor, 102 Printers Bldg., Worcester 8, Mass., before March 31, 1950.

Mold Your Own Circus with the latest Bersted's Hobby-Craft Kit, titled "Bozo at the Circus." Flexible rubber molds, molding powder, and water colors complete this kit that enables children to create three clowns, a ring master, monkey, lion, tiger, and circus dog by simply adding water to the powder and using the molds. You'll find this unusual kit in your toy dealer's craft department.

(Continued on page 8-a)

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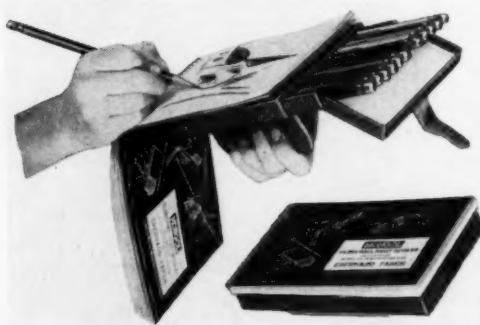
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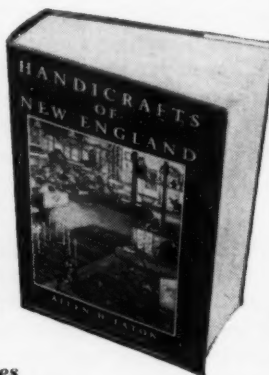
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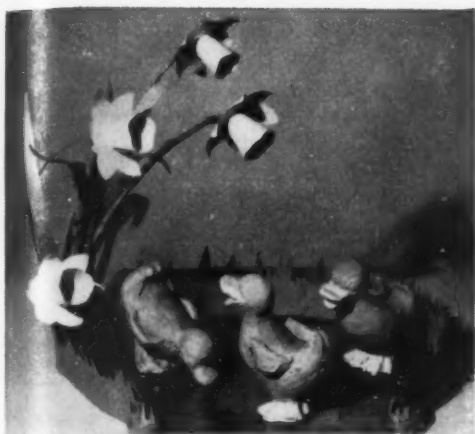
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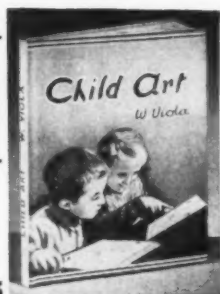
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(Continued from page 2-a)

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Pattern and Design by N. I. Cannon. Pitman Publishing Corporation, New York. Size, 7 by 9½ inches, 170 pages. Price, \$6.00.

This new publication meets teacher and student needs for a textbook on the subject of design. **PATTERN AND DESIGN** reflects the author's wide teaching experience and is illustrated with 200 black and white drawings and 12 color plates as well as 8 photographs of students' work. Chapter subjects include Principles of Design, Rhythm, Experiments with Media, The Study of Form, Abstract Patterns and Tone, Colour, The Border Patterns, Expression and Texture, Plant Forms, Living Creatures into Patterns, Scaffolds, and Repeating Patterns, Traditional Designs, and Approach to Wood Engraving.

Of particular usefulness to teachers of design are the suggestions for study and experiment listed with each chapter, created to awaken pupils to the design possibilities of forms, textures, and colors of their everyday world. Individual expression is emphasized, as well as development of the imagination through such suggestions as interpreting in the individual's own way an echo in a cave, a soft passage of music, or a loud noise. The book is arranged with care to lead students smoothly through the progressive steps of increasing awareness, confidence, and imaginative experimentation that results in effective design creation.

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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ASSOCIATE EDITOR

Editorial Notes

THE child who learns the qualities of such basic materials as clay, wood, metal, paper, and fabric by actual handling and experimentation, even before he can read, has acquired natural knowledge of the basic properties of most every fabricated material. His first-hand encounters with these materials can instill educational facts in him far and above the percepts gained by mere reading and reciting.

Most of these simple facts are fascinating and infinitely valuable to early education—the child responds and learns naturally in playing with and handling all kinds of substances.

A wise teacher encourages the use of many materials and tools and equipment, not to the gain of a finished object but so that the child has the opportunity to learn the limitations imposed by the use of such materials. She thereby contributes practical and meaningful revelations that will aid her students in finding for themselves reasons for successful combinations as well as the effect of various tools and equipment upon these materials.

For example, the effects of water on paper, wood, metal, clay, plastics, and various types of paints. The comparison of various paints and crayons on paper, cloth, wood, and glass or plastics, or the use of adhesives and the materials which can be combined by use of paste, glue, and the various cements, are just some of the possibilities for creative research.

The child who is educated to explore for himself and who is taught to hunt out the intriguing possibilities in the use of materials will never be without inspiration.

These early perceptions are deep-rooted and can serve as the background of later comprehension, as finding these facts and putting them to well balanced and appropriate use is Education itself.

Such study in regard to materials and their use in creative expression and practical design is one of the most valuable purposes of art in education today.

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VOL. 49 No. 6

February 1950

ART MATERIALS AND EQUIPMENT

ARTICLES

TRUE ORIGINALS	Dot Rowlett	182
MOBILES	Margaret St. George	184
COMPOSITION WITH LITHOGRAPH CRAYON	Margaret St. George	185
PAINTING WITH TEMPERA COLORS	Jessie Todd	186
SCRIBBLE IN STRING	Catherine A. Wells	188
DESIGN RESEARCH—With Pencil	Sara M. Johnson	189
BLOCK PRINTING REJUVENATED	Jane Gehring	190
CORRUGATED PAPER	Jessie Todd	192
TEMPERA AND STENCILS	Wilma Geer	194
MAKING AND PRINTING COLOR WOODCUTS	Zoltan I. Pohamok	195
ADVENTURE IN PAPIER-MÂCHÉ	Alma L. Van Coutren	199
MAKE YOUR OWN HAT AND BELT DECORATIONS	Lenore M. Grubert	200
COLOR PLASTER TILES	Mary E. Fenner	202
JANE'S VISIT TO THE MUSEUM (An original play)	Beulah Breckinridge	204
A UNIT IN SMALL SCULPTURE	Ida Livingston	206
PSEUDO-ENCAUSTIC	Lisa M. Frederiksson	208
DESIGN WITH CRAYONS	Alice Dodds	209
SOAP-CARVING AGAIN	Beula M. Wadsworth	210
SNOWFLAKES ARE FUN	Elizabeth N. Castle	211
POTTERY PROJECTS	Zita P. Feeney	212
HAND TOOL ETCHING	Geraldine Mayers	213
CUT PAPER DAFFODILS	Janice G. Smith	214
HOW GLYCERINE SERVES THE ART INSTRUCTOR	Milton A. Lesser	215

COLOR INSERT

SINGLE BLOCK—ONE COLOR—WOOD BLOCK	198-a
STEPS IN MAKING A THREE-COLOR WOOD BLOCK PRINT	198-b and c
(Illustration on page 198-c is actual size . . . smaller illustrations on page 198-b have been reduced)	
DETAIL SHOWING THREE-COLOR WOOD BLOCKS	198-d

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A cylinder of clay is shaped to fit the fingers as a shaker is best held for use.



TRUE ORIGINALS

DOT ROWLETT, Supervisor of Art
Murray State College, Kentucky

Free-form salt shakers created from the material into functional and pleasing designs by members of a high school beginning ceramics class.



The models are checked for rhythm.

The dominant lines are recognized and emphasized.



The cast is made after the best position for a two-piece mold is computed with due respect for undercuts. Minor changes in the design may be necessary. The shakers are poured, fired and glazed.



It works.



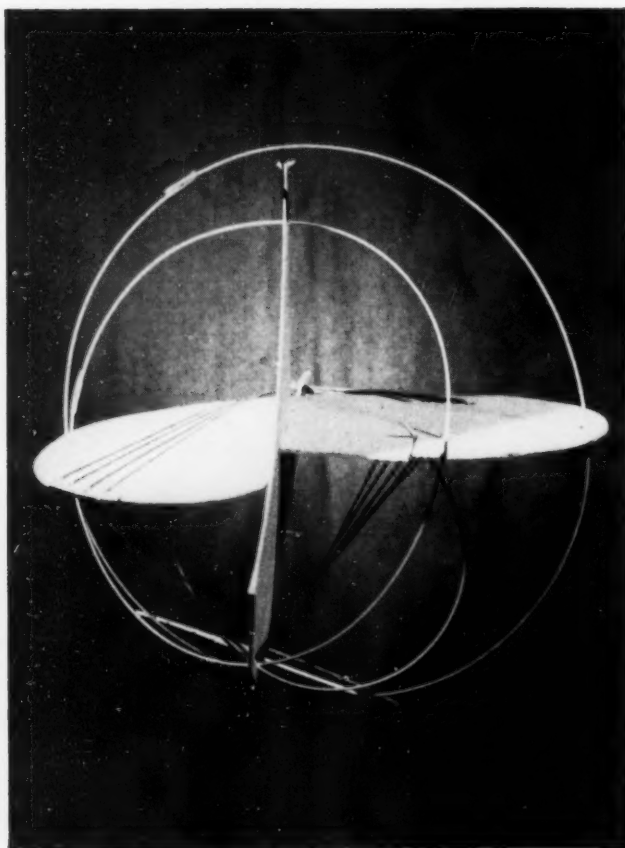
Above:
Some became
abstractions.



Left:
Some turned out
to be bisymmetrical.

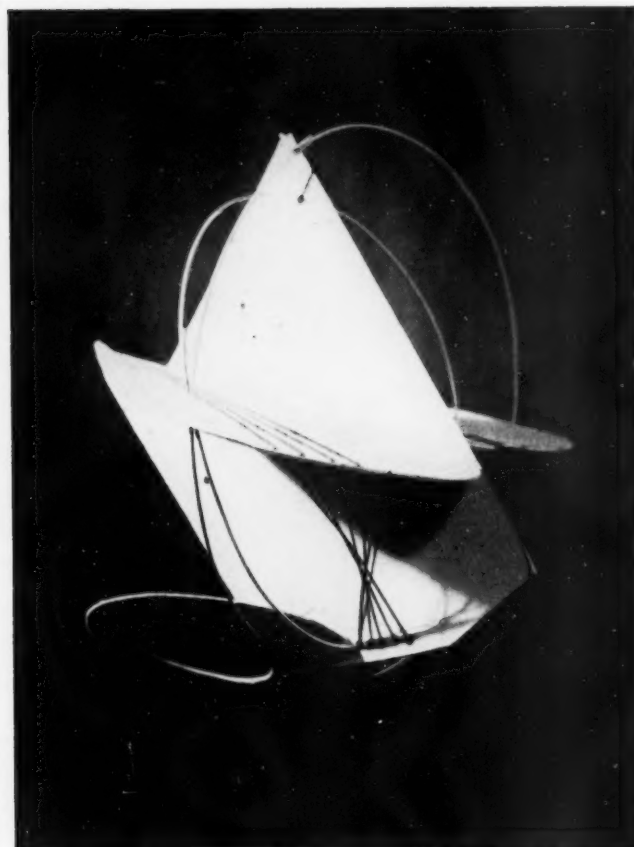


Most of the originals were free form.

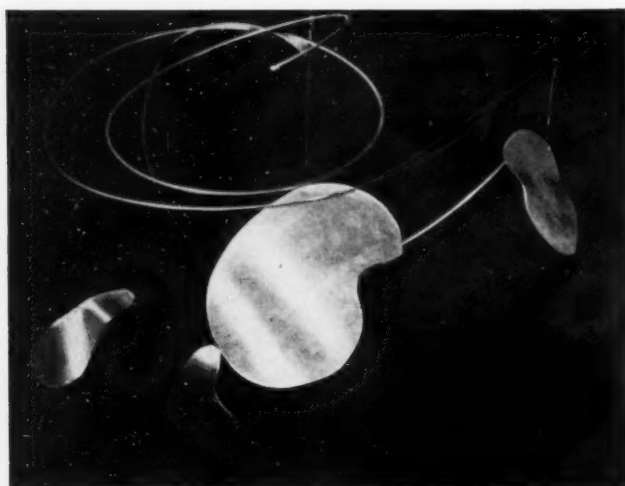


MOBILES

University of Minnesota, Duluth Branch
MARGARET ST. GEORGE
Head of Art Department

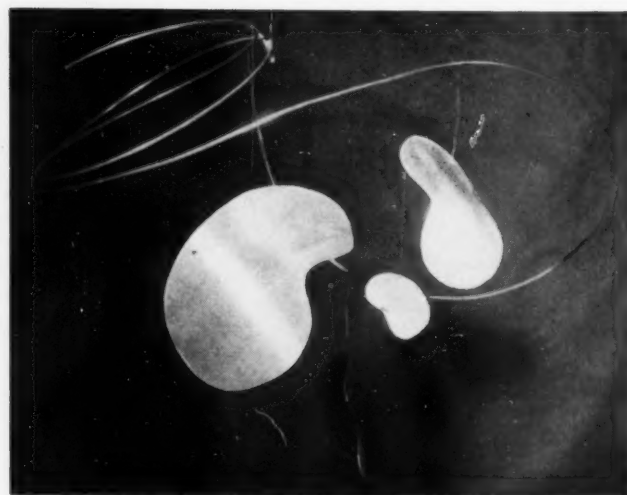


Above left: Aspect I.
Above: Aspect II.



Above: Aspect I.
Right: Aspect II.

Mobiles designed with
copper and aluminum.



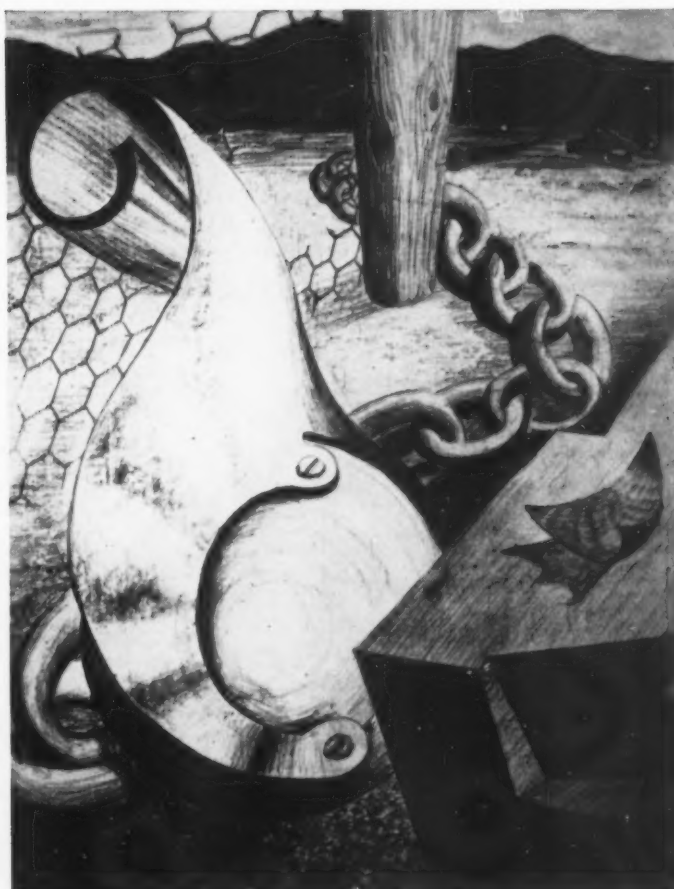
Below:
 "Tools in Abstract"
 by Lorraine Williams.



COMPOSITION WITH LITHOGRAPH CRAYON ON COQUILLE BOARD

(Size of originals 22" x 30")

Art Department
 University of Minnesota, Duluth Branch
 MARGARET ST. GEORGE
 Head of Department



"Escape," by E. Juntunen.



"New Life," Lorraine Williams.



PAINTING WITH TEMPERA COLORS

JESSIE TODD, Laboratory School
University of Chicago

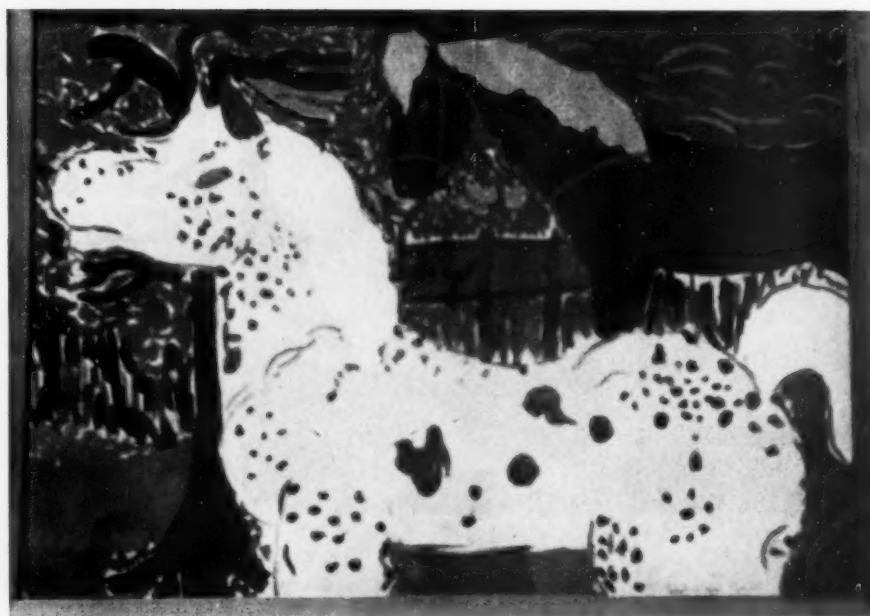
Illustrated by children of grades 5 and 6

Left: "The Sailboat."
5th Grade.

The base of the sailboat and the large dark space representing shore were a beautiful rich dark red.

Below: "The Circus Pony."

1. Children like to paint if a teacher likes to paint.
2. Children like to paint if they can choose their own subjects and paint as they like.
3. Children like to paint if the bottles of paint are in good condition.
4. Children like to paint if their work is exhibited in the halls.
5. Children like to paint if they can choose the size of paper.
6. Children like to paint if they can see progress in their work.
7. Children like to paint if they have many colors already mixed and empty bottles so that they can mix more colors.
8. Children like to paint if no one makes them hurry too much. The Art Period should be at least one hour long.



Right: "The End of the World."
18 by 24 inches. 6th grade student.

Right: "The Stage."
Colors: red, blue, gold.
Very decorative in color.



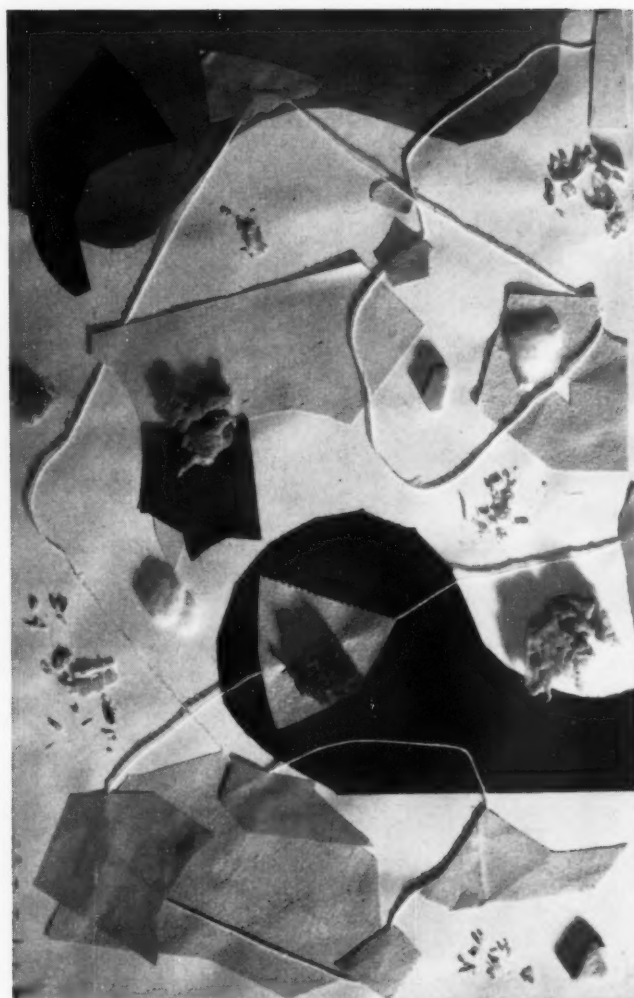
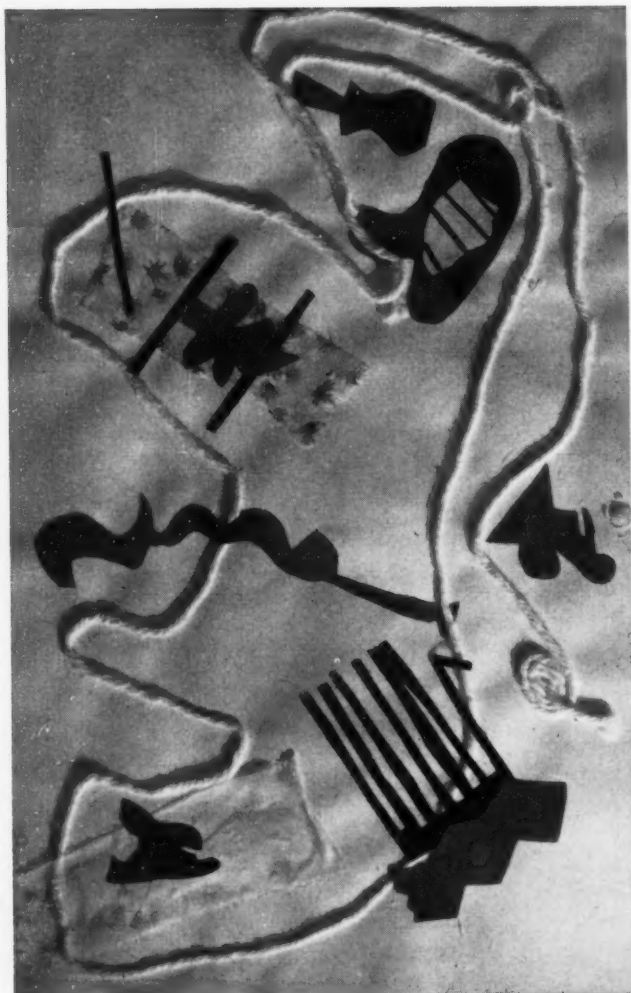
Below: "Reflections."



Ready for "U High."

Some of these questions are asked often.

- A. How many suggestions were given by the teacher when these pictures were made? None. In previous grades, however, the children had had definite lessons in filling the space and choosing dark and light colors to get away from the tendency of many to put all light colors in a picture.
- B. How did one girl happen to choose to paint "The End of the World"? We don't know. We accept the child's result and don't ask why he did it.
- C. Did the girl who made the circus pony paint the spots on top of white paint on the pony? Answer: No. The white of the pony is the white paper. She left the paper blank for the pony and added a turquoise sky and brownish red spots. The mane was painted with white paint.
- D. The girl who painted "U High." Was she colored? Answer: No, but she was very fond of the colored girls in her class.
- E. "The Stage." Is that an eye in the lower part of the picture? Answer: Yes, there are two more eyes in the upper center. This child was very sophisticated.
- F. Did these children follow their same subjects often? Answer: Only the horse painter. She painted many horses. These were the only circus ponies she painted.



SCRIBBLE IN STRING

CATHERINE A. WELLS, Waterloo, Iowa

WE HAD completed a scribble drawing painting and the seventh and eighth graders sat in their seats and studied the bulletin board that held their work. There was something missing—everything looked flat. Then we started to talk about texture. What was texture? Did it have a "feel"? Could you see a texture and almost sense a feeling that you could touch it? See through it? Was it rough, soft, spongy? They all started to talk at once.

This next unit had started itself and the next day the children brought in bits of waste material from home—everything had to have a texture. What a miscellaneous hodge-podge our texture box held but every piece was a key to a wonderful abstract texture painting.

The instructor had placed various basic tools on the supply table. There was white manila paper, a large ball of string, odds and ends of colored construction paper that had been left over from a Halloween mask unit, scissors, and paste. This was where the learner's imagination came into play. No pencils, crayons, or paints were used but STRING became their guide line to breaking up the space of the white manila into interesting shapes. The string was easy for their hands to manipulate. Some just held the string above the paper and let it drop. Others wiggled the string down, around, over, and "bumped" the edges of the paper. They tore, cut, and folded their selected colored construction paper and,

with their texture pieces and string, integrated their designs.

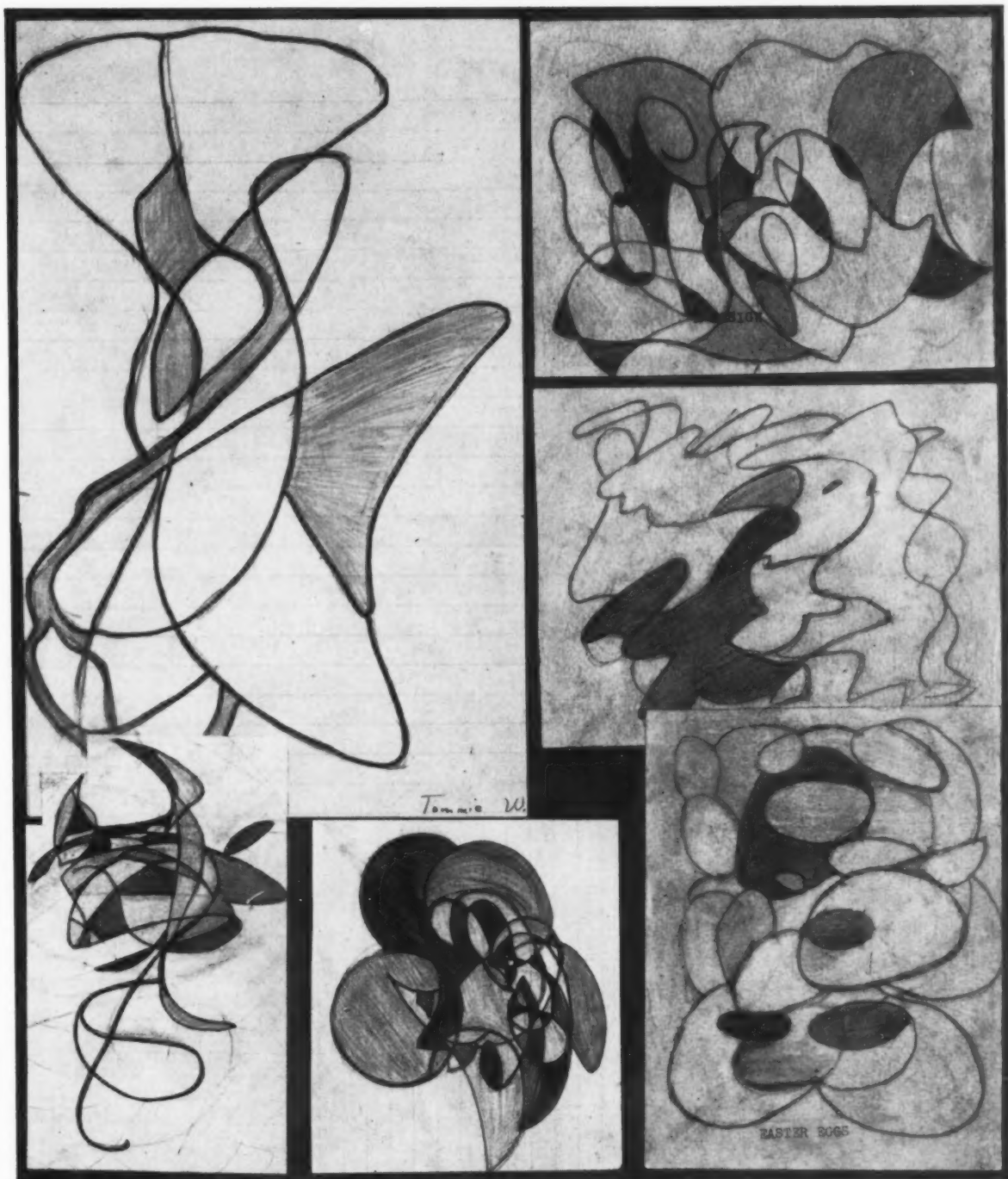
When the materials had been arranged to their satisfaction, they pasted them securely with school paste. They used one testing factor—nothing was to fall from the design if it was held above the table and shaken lightly. (This was to make certain that the texture would stay in place when it was mounted and pinned on the bulletin board.)

After the pictures were pasted, the learners pinned them on the bulletin board for class criticism. They selected three from the group and we mounted them on colored construction paper. The Art teachers of the Northeastern Division of the Iowa State Education Association met in our studio in the West High School for an Art Workshop. So many teachers commented on these "Scribbles" that the instructor would like to pass on this information for other teachers to try. It calls for a minimum of equipment but a vast amount of imagination on the part of the learner. They are fascinated with what happens to the string and the pictures that they see as they experiment. Some of the scribbles are purely abstract and others are delightful creations of the mind. Try it yourself and see what happens.

We have adapted several of them for poster designs for coming school productions and find them very stimulating. We hope you have fun, too.

"DESIGN RESEARCH" . . . with Pencil

SARA M. JOHNSON, Teacher



ANY teacher can teach the type of creative design that I am about to describe in this article. She doesn't need any special training. Neither does she need any material especially for use.

The most interesting art class that I've had was a group of youngsters who did the scribble design. They used the paper from their notebooks and their soft lead pencils that they used for writing. They folded the paper and tore it into blocks. Then they took their pencils and scribbled on the blocks.

While scribbling they had no definite direction to their movements, therefore their intentions were only to

discover later what their design would be. Then they looked closely at the conglomerated or mass of lines, only to find an interesting place to start building a design. When they had found a unique form, they traced around it with their pencils to make it stand out from the rest. Sometimes they would shade the portions around it, to make it more easily seen. After that, many motifs or forms were hunted for, and the same procedure was used for each. Every time a new motif or figure was added, it gave an added idea to the entire pattern of design. Or else it made a contribution to the "whole."

(Continued on page 12-a)

BLOCK PRINTING REJUVENATED

JANE GEHRING, Art Instructor
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SO MANY times block printing presented at Christmas time results in numerous, trite, unimaginative Christmas cards with snow men, airplanes, holly, candles or trees. When the child finishes he doesn't have the satisfaction of real creation and is only unhappy because it doesn't look as well as the ones in the package his mother purchased. Of course, unless the children are introduced to different materials and are allowed to experiment with them in their own way before the holiday season, you can hardly expect anything different, refreshing and their own at that time.

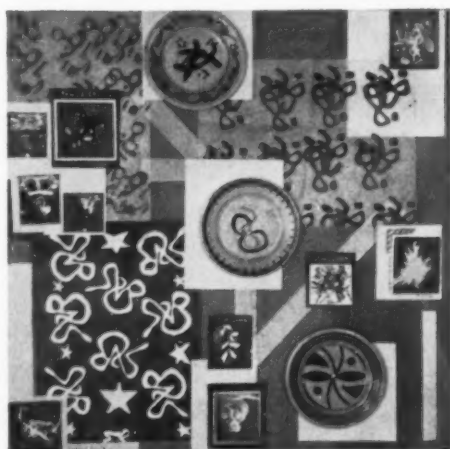
Before we started on the blocks, we made designs first by both dropping string on paper and arranging string on paper and tracing around it with a pencil. This in itself is thrilling to the children. They can hardly wait to remove the string to reveal the pattern underneath. They also are interested in seeing what their neighbors have. The wonderful part of this investigation is that they are all fascinating and different. There is no chance for George to feel that his is no good and that Jimmy or Patsy is a little artist. Each one chose the one he liked best from the numerous attempts to transfer to his linoleum block. Some traced it, some cut the pattern out and drew around it and one even put the string on the block and decided she liked that one better than those she had on paper, so drew around the string right onto the block.

Other than telling the children how to hold the tools to keep from gouging themselves instead of the block, I gave them no further instruction. If they asked about the use of different blades, I explained, but told them that perhaps they might find different ways of cutting. Nina used the U-shaped gouge to outline her pattern by placing the gouge perpendicular to the edge line and pressing down, thus giving a scalloped effect to it.

Dale didn't glue his linoleum to a wood block because he preferred pressing the gunny-sack-like background down hard while printing which made a rough texture background surrounding the clear-cut design. They printed their blocks in a number of different ways. We did not have a brayer or printing ink so the children used tempera paint. This developed into the making of Christmas wrapping paper by printing the block on white and colored tissue paper, also some butcher paper was used. Marian painted half of her design red and the other half green. After she had the paper printed she felt the need of filling the spaces in between because, with a brush and yellow-green paint, she added different-sized cross marks. Larry found that by slapping the block on the paper, then pressing down, it looked like his design was emitting light rays. Marvin discovered some sparkly snow in a box on the shelf. As soon as his block was printed he would sprinkle the snow on the design while the

paint was still wet. The festive appearance of that sent everyone to the snow box.

Marlene chose green, yellow-green and yellow for her colors and printed her block by overlapping the different



paper, then spattered snow over that. They discovered that painting with a toothbrush or oil paintbrush softened the edges of their drawings and gave a feeling of living movement.



colors. This gave an appearing and disappearing quality to her pattern. Diane spatterpainted her blue paper with yellow first then printed her block on top of that, using white paint. There is such an emotional satisfaction just in using color. The Christmas wrappings sported not just red and green but many interesting and beautiful color combinations.

FROM block printing and Christmas wrappings we just naturally slopped into making Christmas cards.

David and Cecil wanted to use their linoleum block as their Christmas cards. David printed his block on colored paper, then rubbed scrap crayon through a screen onto his print, then melted it over the radiator. In some places most of the crayon melted into the paper; in other places it melted just enough to hold the crayon shavings to the paper which gave added texture to the design. Cecil added spatter to a print of his block.

Since we did not have a spatter-gun and very little wire screen, it was amazing to see the different ways the children devised for accomplishing spatter. Some of them put paint on two of their fingers and brushed them with their tooth brushes. Some just put the brush in paint then tapped the brush. In lieu of a toothbrush some used oil paintbrushes. Marilyn used a piece of Chore Girl dipped in paint then dobbed it on the paper. Carolyn painted a pine tree with her toothbrush on dark green

Janet recalled our earlier ink blowing and decided to try it with tempera. She thinned the ink just a bit and blew it onto a deep red paper. While it was still wet, she sprinkled it with snow. The result was gorgeous. The scrap box was worked overtime as different colored paints were tried out on the various colored papers.

Kieth and Karen brought juniper and pine sprays and made uncut linoleum block prints. They tried painting the block first, laying the juniper on that and painting on top of that with a different color. On top of that, they placed the paper with a protective piece of cardboard over that. This they rubbed with the heels of their hands. The outcome was lovely, particularly when one color would run into another. Karen added dots of brilliant color to the ends of her "trees." Kieth painted in a suggestion of a person carrying one of the trees. There were so many variations and combinations of spatter, blowing, painting and block printing.

There is nothing more rewarding than the pleasure registered on a child's face when he discovers some way of doing something, some color combination, some design that is pleasing to his eye. Each child should have the opportunity to do that so he can enjoy a sight-melody of his own creation.

In the photos you can see some of the block-printed papers displayed with decorated and shellacked paper plates.

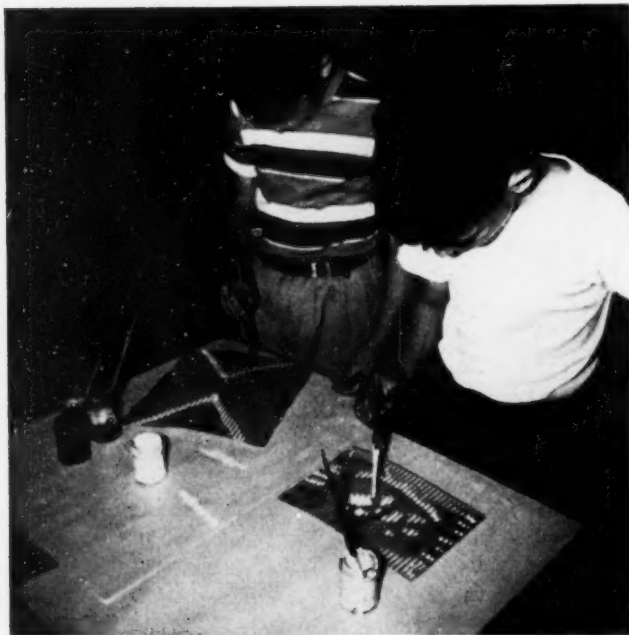


Illustration 1

CORRUGATED PAPER

... an artistic medium
for children

JESSIE TODD

Laboratory School, University of Chicago

Children are fascinated as they paint on corrugated paper. Children of every grade from Kindergarten to High School enjoy it. The material costs nothing. Very little tempera paint is used. Interesting results are secured in a few moments.

The children said over and over, "It looks like Weaving." It was decided therefore to call the hall exhibit "Like Weaving." Illustration 3 shows results made in the first lesson with the material. Whenever you walked by the exhibit, children were gathered around it touching this pattern and that and making interesting remarks about the designs. Every color was represented in the designs.



Illustration 2

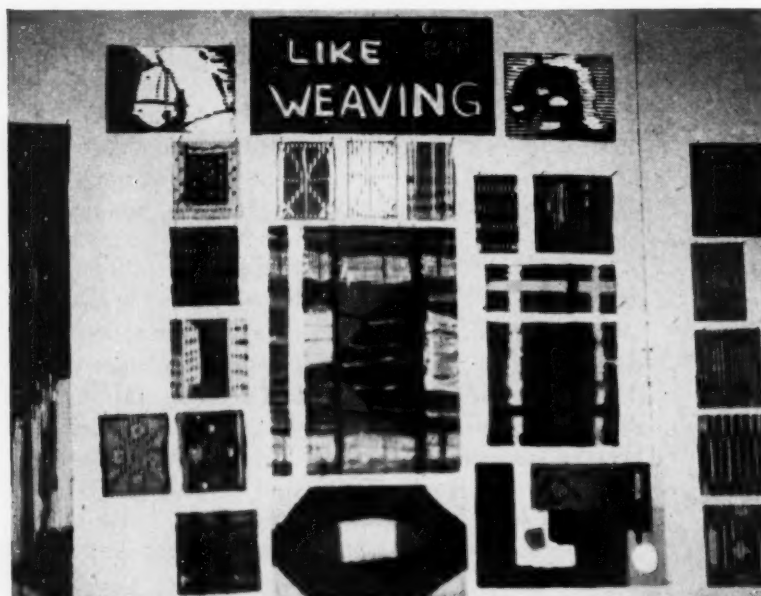
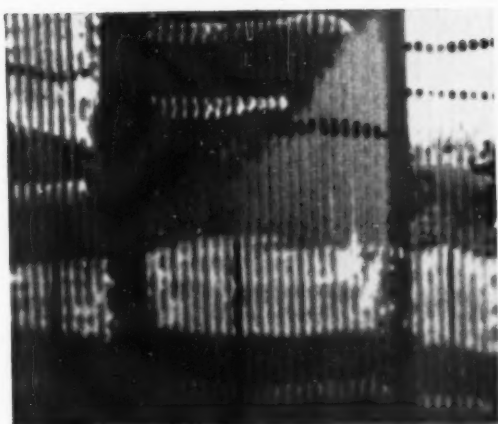


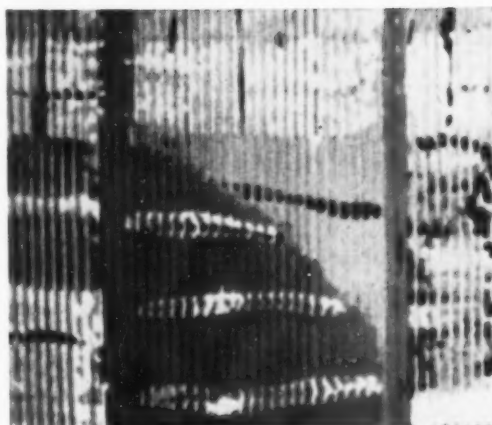
Illustration 3

Illustrations 4 and 5 show close-ups of the sections of Madelon's design. Note the beautiful texture the corrugated makes. (See opposite page.)

We didn't have many large fields of corrugated board. We found it necessary to divide what we had into many smaller pieces so that more children could have some experience with the medium. We had a few large pieces for experimentation. Next year we'll try more because the children liked the material.



Left:
Illustration 4



Left:
Illustration 5

Illustration 8 (below). Connie in grade 3 said she'd like to paint it all over. "I won't stir up the colors and leave them so brownish and homely," she said. "I'll make them very bright and gay." Connie was true to her word. Illustration 8 shows her result. From these experiments we learned that the same piece can be painted more than once. This quality will make it a useful medium for stage scenery.



Illustration 8



Illustration 6



Illustration 7

Illustration 6 (above) shows a piece size 24 by 36 inches. Three boys, age 11, made it. They pinned it up when it was too wet. Notice how the paint ran. "It's not spoiled," they said, "take it down. We'll paint more on it." Then they had a wonderful time. Because they had almost given it up for ruined they felt like experimenting. They whirled their hands around and laughed as they made the big lighter circles you can see if you look closely. On top of them they whirled circles of green and then red. They blended in some places. Then they made more lines and more whirls. Illustration 7 (below 6) was the result. It was charming in pattern but they didn't like it.

TEMPERA AND STENCILS

WILMA F. GEER
Art Consultant*



WHILE stencils have been used in art classes to create textile designs, posters, book covers, and other decorative paper, their possibilities for developing sensitivity to color, arrangement, and design has not always been the motivating factor in teaching this technique. The process of experimentation is more important to personal growth than securing uniform results with a static type of stencil. The method outlined here may be helpful to teachers of all levels, and can be simplified or elaborated to meet the individual needs of the pupils. While many media can be used for a variety of purposes, in this instance tempera is used to create a greeting card. This is a most satisfactory medium, since it is opaque, and one color can be superimposed over another; light colors can be used on a dark background, and it is of a consistency suitable for experimentation with many interesting techniques. Plastic egg trays which can be obtained at most dime stores, make an excellent palette for tempera, since each cup holds a generous amount, and there are many cups left for mixing so that subtle color relationships may be achieved.

Cardboard covers can be made to keep the tempera from thickening, although for stencils, it can be slightly thicker than for ordinary use.

Stencil paper should be used since it is transparent and allows the pupil to study his arrangement as he progresses with his design. Stencil brushes are preferred, but if these are not available, the ordinary stiff bristle brush which accompanies most commercial paste jars, is a most satisfactory substitute.

The first step is to design the card on paper, keeping it simple, with definite "cut-able" areas. Then the stencil paper is laid over it, and the areas are traced, keeping wide spaces between them for facility in painting. Notice that wherever a form is used more than once, such as the eyes, hands, sleeves, feet, wings, and stars, only one of each form is cut. This allows for more experimenting with arrangements, and the entire stencil can be traced on one sheet of stencil paper. These can be cut with either stencil knives or a single-edged razor blade. With younger pupils, adhesive tape can be used to cover the blade, leaving just a small cutting edge. Remember, that the charm of a stencil depends upon its crispness, and the edges should be clean-cut and sharp, with no ragged edges unless the design requires them. Be sure to save the

positives, the areas (or silhouettes) which are produced. They will be very useful later in obtaining unusual effects.

Now we are ready for the tempera. Select and mix colors which are fresh and interesting. Have a paper towel nearby to wipe surplus tempera. The brush, either stencil or paste brush, should be almost dry so that paint will not seep in under the stencil. Wipe the excess paint on the towel, and with quick, short strokes, brush from the outside toward the center. It is better to keep brushing over one area than to apply too much paint with one or two strokes. This will permit gradual deepening of values, and a dry brush technique often desirable in this technique. Experiment with your brush, cross-hatching and changing the direction of your strokes. In the card illustrated, although the subject matter is limited, the feet, wings, hands, stars, and lettering can be arranged in different positions, and variety can be achieved by using both positives and negatives in combination. Often only part of a design is used to obtain variety. Different colors can be combined in the experimental process, and don't forget how effective gold and silver tempera can be to add gaiety and sparkle to a greeting card design. The illustration shows how the positive can be used to obtain an effect. Here the hair is made by covering the face area with the positive and a circular, sweeping stroke is made with an almost dry brush. The halo positive was used to obtain the gold streaks radiating about the head. The gold is repeated in the stars. Reverse the direction of the brush when using positives by brushing outward from the center of the silhouette.

Try paper towels and other textured papers for your cards. Abstractions can be interesting, using this method, since a great variety of arrangements can be created. Brilliant colors on black paper are stunning.

The design illustrated could be repeated on a larger scale for a Christmas poster, in which several gay little angels, in different colors, could be floating across a darkening sky. Stars, cloud effects, and snow-covered houses below would add to the interest. This is mentioned to show just one of the endless possibilities of stenciling, but in our striving for effect, let us never lose sight of our primary aims: to develop imagination, creative ability, and an ever growing sensitivity to color and arrangement, which can only be achieved by encouraging originality and experimentation.

*Used by Courtesy of Binney & Smith Company

MAKING AND PRINTING COLOR WOODCUTS

ZOLTAN I. POHARNOK

THE cutting of images in wood for the purpose of producing several copies of the artist's work is the oldest known form of graphic art. We know that the great master of printing, Gutenberg (in Mainz, Germany), who invented movable type in 1439, has carved a major share in developing our present-day culture and civilization.

Albrecht Durer, a contemporary of L. da Vinci, created many masterpieces in metal engravings, but when he had to illustrate publications to be sold at reasonable prices and produced in simple printing, he had his original drawings cut in wood by highly-skilled craftsmen—professional wood-cutters or engravers—who were the forebearers of our photogengravers of today. Since photography appeared on the scene (1839) graphic art has been gradually mechanized, with zincography, photogravure, and later, photo-lithography, with offset printing emerging. Though wood-cutting, wood-engraving really, still prevails as an art of its own, somehow or other its merit as a versatile medium for the engraver seems to have been forgotten.

Nowadays, woodcut as a rule means a large, black surface with some white lines and patches in it. No wonder this fine craft can be of no avail for publishers, the delicate gray tone of the "mirror"—the letter-type-covered area of the printed page—cannot harmonize with the pitch-black, heavy woodcut illustration. On the other hand, the making of a pure style woodcut with just black lines seems too much work for the rushed artist. A pity, for this art enables us to enjoy the artist's original handwork in books and other publications, offering prints worth keeping on the shelves or even on the wall. In schools, students may make good use of this art for cutting all sorts of illustrations, for integrated studies. It also has scores of other practical purposes in the school curriculum.

Obviously, not everything can be done in wood—the material has its own noble style and also its definite limitations. It is strictly line work with not a chance for halftone. Apart from the well-polished block of hardwood, cut across the grain, maple will do as a rule, we shall also need chisels, about half a dozen, each with a different profile. (See Figure 1.) It is nice to have more but not absolutely necessary. The block must be type-high, which means about fifteen-sixteenths of an inch and the surface absolutely even, plan-parallel, without scratches which would leave white marks on the print.

I would not advise the beginner to make the sketch right on the block for the design must be in reverse, or mirror-image, of what we want to print. As blocks are always "reading wrong" it is wiser to prepare the sketch on paper, actual size, and transfer it onto the block's surface by tracing. Now the traced copy made, we lay a

piece of carbon paper on the block, face down; upon it we place our traced design, also face down, and fix the edges with thumbtacks onto the sides of the block. Carefully retracing the lines, we have the reverse pattern on the wood. From then on, our work is just eliminating or cutting off the areas that we do not want to print. In other words, whatever we leave at its original level will deposit the ink on the paper.

First we delicately outline the printing areas with a fine chisel, thus we have a clear picture of what to keep and what we want to carve off. First we begin to excavate the large areas. The larger the non-printing, or negatives are, the deeper we must carve them to avoid smudges in the print. Insufficiently deep-cut parts are apt to pick up ink from the roller. Now we cut away the smaller areas and, finally, do the tiny ones in the black pattern. This sounds easy enough but to do it without some "wild-runs" or slips of the chisel need good control of nerves and muscles. Practice can be of much help here, as we must be careful not to undermine the edges of the printing areas. Small and large parts alike must have good slopes on all sides, to prevent the breaking of the edges. We should always keep in mind that the chisel, when pushed deeply into the wood, will require additional strength which may result in those dreaded wild-runs which can spoil the whole block in a flash of a second. This work needs concentration and patience. When the block is all ready, with the design cut, we prepare for printing the proof. (Figure 2.)

THE inks come in tubes—oil base, to be sure. On a dust-free glass plate we squeeze out about a two-inch long "worm" and gradually work it out with the roller, cheap, 15-cent quality is good enough. With an even, thin coat of ink on the roller, we ink the block, rolling it evenly with hardly any pressure. Then we take a piece of smooth-surface paper at least an inch larger than the block, lay it on the inked surface, and cover it with a piece of thin but not too soft cardboard, and rub it with the slight and even pressure provided by a baren.

For a baren, it is generally suggested that a metal spoon will do. It does, if we don't want to print more than five or six copies. But it is my experience that the hard, convex surface wears down the wood's edges in no time, so I suggest the use of a safer, home-made style of baren. (Figure 3.) Take a piece of flat wood, about the size of your palm, and wrap it first in a soft rag—the ends meeting on the back where we sew them with a few stitches. Now wrap it in several layers of brown paper, always pasting the ends on the back, layer after layer. Then wrap it in thin cardboard and finally in a piece of frosted acetate, not heavier than seven points, with frosted side out. That can be fastened with scotch tape.

Now we have a baren, neither too hard nor too soft, which will not injure the edges of our blocks. Slowly, cautiously we rub our "semi-sandwich" with the baren, up and down, right to left, in diagonal and in circles, giving it gradually more and more weight by hand. After a thorough rubbing, peel off the paper and there is our first proof. We may see that a few lines need expansion, that can be helped by further cutting; but if too wide, we shall have to leave them. Where there are smudges, we must dig deeper. After printing, the block must be washed with a soft rag dipped in kerosene or turpentine, and kept in a dry, cool place.

For more detail, may I make the following suggestions.

Chisels. They must be well kept, clean and sharp. The softer the wood in which we work, the more often we shall have to sharpen our tools. How to sharpen them? Neither on dry nor on water-stone. We need a fine grained oilstone, with a few drops of liquid paraffin on it. The whole face or shiny end of the chisel must touch the stone, otherwise we ruin it. While rubbing it on the stone, we keep the tool in position without letting it wiggle. (Figure 5.)

Curved Lines. We must work with both hands. A curved line can never be made by cutting it with the chisel only, we must turn the block with our left hand while pushing the chisel delicately ahead, without trying to follow the curves with it. Instead of pushing the tool with our fingers, we push it rather with the nest of our palm (see Figure 5) for the fingers must control the strength and delicately direct the tool, upon which they act as brakes.

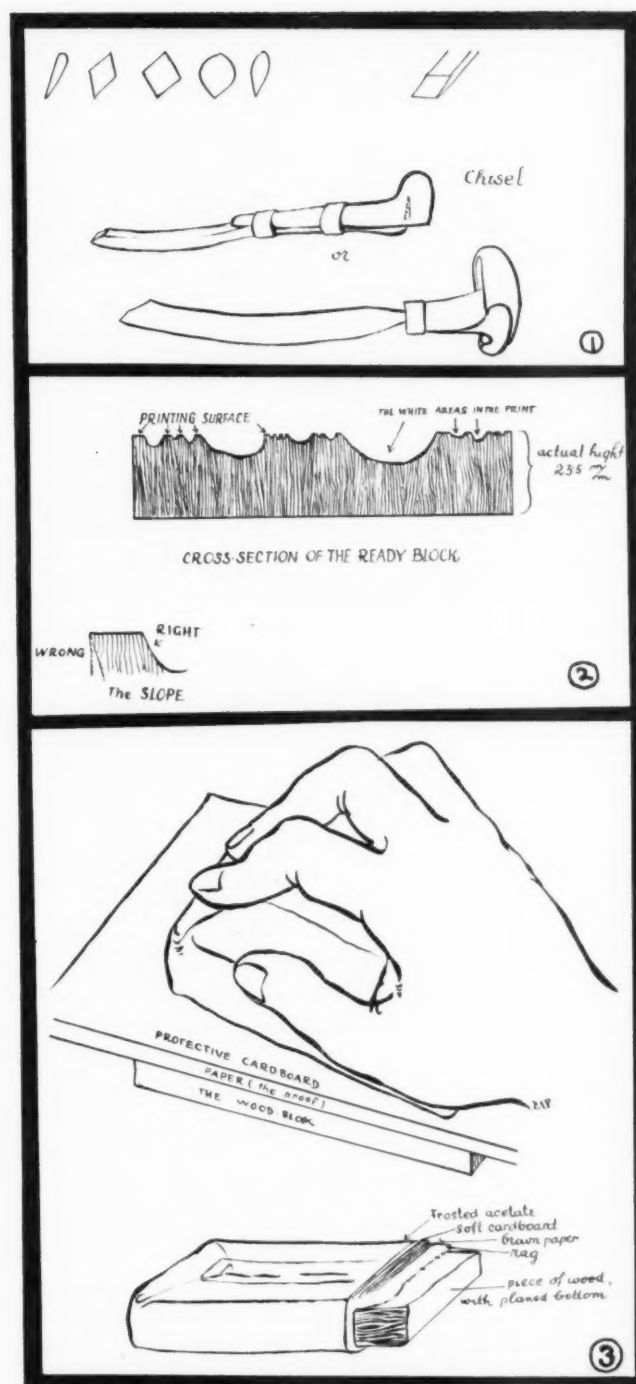
The Wood. It is essential that the block be made of well-seasoned, dry wood, not choked so it becomes spongy. For minute, delicate details, we shall need box-wood. Maple, crosscut, will stand about five to ten thousand impressions but a good, dry box-block may easily yield thirty-five to fifty thousand copies. Washing wears the wood more than the regular printing in a press.

When one is familiar with the chisels and with the inspiring limitations of this fine art, he can readily progress to the more intricate practice of making woodcuts in color.

Color Woodcuts

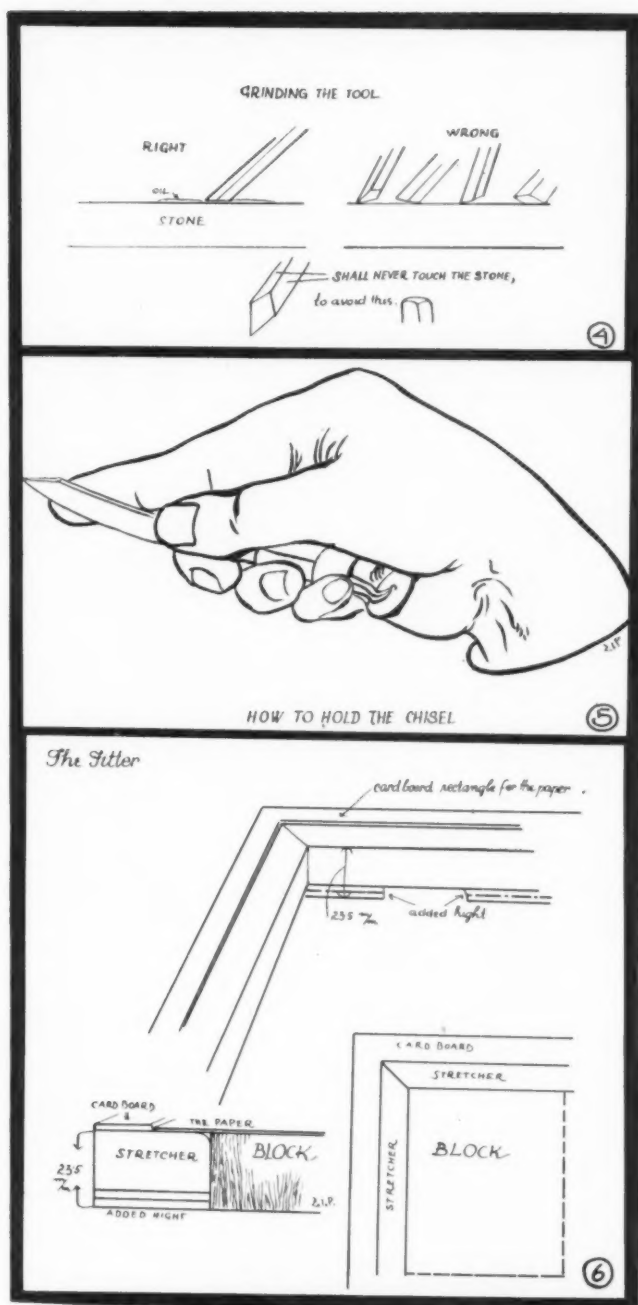
Having gained some experience in one-color woodcuts, and having become used to thinking logically in terms of this limited art, we can progress to printing in color.

However, there are some facts we must bear in mind to save ourselves bitter disappointment. Color, in this art, is a much more limited idea than in painting. For example: red, be it vermilion, carmine, or purple, will always mean just one shade and one value of it. If we want pink and solid red in our print, we must make a block for each. Not as if we could not produce a few combined colors—we can, but those are the combined colors of two, seldom three, solid colors. Using our red block with a good, transparent purple, we can also make dark vermilion by



printing solid yellow beneath the red. The two will produce the deep, warm red. By printing transparent blue on top of the pure purple, we shall have a given value of magenta. Printing yellow, purple, and blue on top of each other, we shall have a dark brown. But we cannot have cold and warm green, cold and warm yellow plus orange, vermilion, and purple, when having not more than four colors at our disposal. And to cut four blocks is a lot of work.

THIS little preliminary warning, however, should not frighten anyone away. There are fine possibilities for the inventive student who has had some experience in optical effects. The white of the paper can very well be



exploited for additional effects. What is more, making intelligent use of the black key-design, the "Master" or key-block, we are off to a good start. I would advise the beginner to use the so-called "process scale" of the printers, which consists of yellow which is light, semi-transparent, and neutral; red, transparent, neither cold nor warm but a good neutral red which has just a tendency toward the cold or purple; the blue should be rather on the cold line, and transparent also; while the black is more of a dark, transparent gray. Instead of this dark gray we could use a solid covering of black for the key-design. Obviously, we must realize that the more colors, the more separate blocks and the more printings. We can make a few hand proofs at home but when giving the job to the printer, we shall be presented with quite a bill.

So let us start working and find how much color can be obtained with just a few blocks. The blocks must be absolutely identical in size. One will be a crosscut,

probably maple; the rest, for the separate colors, can be cut lengthwise, along the grain, also of finely polished maple or cherry. Take the measure of the block by laying it on the sketching paper and outlining it with pencil, and make your original sketch in actual size. A sharp pencil is willing to go into fine details but we better keep in mind that a pencil line is a great deal narrower than anything the wood will allow us to cut in it. With drawing now ready, prepare a small amount of water color solution in small pans, possibly the very same shades we shall use in printing—yellow, red, blue. Then we begin coloring our sketch, preferably with the yellow, also for those colors which contain yellow—warm red, green, brown. That done, we paint in the reds, also the warm reds, magentas, and browns, and finally we paint in the blues and magentas, and browns. When that has dried we finish the job with the black outlines. The printing ink is much stronger than water colors and they do not blend with the first layer, but at least we shall have by the above described method achieved a sketch that is pretty near in effect to the print we want to make. The printed copy will be heavier, more definite, and somewhat similar to a stained glass window in effect.

Trace the design and transfer it, face down, on the cross-cut block. Cut it with great care, excavating the negative areas as deep as possible, according to their size; also mind the slopes. Upon printing a satisfactory proof of the key-design, now tackle the color blocks. But first, there is something else to check. The blocks must be in perfect register, otherwise the print cannot be accurate in outline. Instead of experimenting with acetate and tracing paper tricks, none of them can do the job, here is the only solution for the problem. There seems to have been no other solution found for hand operation during the past five centuries.

Take two stretcher-molds and fix them into a perfect rectangle. Check it with the block. Then we paste some cardboard lengths on the corner to keep it in position. This fitting will be lower than the level of the blocks, therefore we nail or paste some cardboard on the bottom also. On the top, we shall need another perfect rectangle, about half an inch narrower than the stretcher, so we cut that from cardboard again and paste it up. (See Figure 6.) This done, we ink the key-block and place it into the rectangle corner with sides fitting exactly the inner sides of the "fitter." We take our paper now, the upper left corner must fit the top (cardboard) rectangle, where we secure it with two fingers while allowing the sheet to drop on the inked surface. We make our proof with the baren and set the fresh print aside. Now we take out the block and replace it with one of the would-be color blocks. Again the same upper left corner of the fresh print must be fitted into the top rectangle, letting it drop on the new block and, as if printing the proof, rub it thoroughly, not letting it slip aside. Peeling off the paper, we have the key-design, in reverse as we need it, in perfectly the same position as it is on the key-block. Repeating the same thing for each block—always with a fresh proof to be sure we have the key-design transferred for each color, in exact register. That is, if we were meticulously exact with our

FRANCOIS VILLON
by Zoltan I. Poharnok



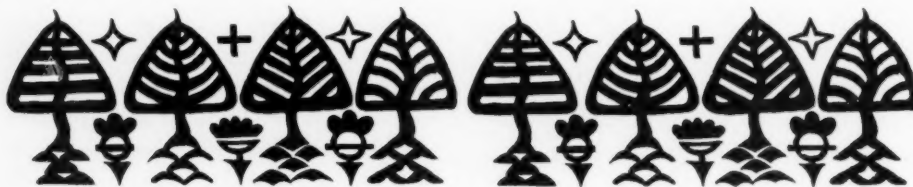
A four-color wood block by the author which was a prize winner at the Annual Exhibition of the Cleveland Museum of Art

work. If part of the design did not show up, usually some of the margin, while on the opposite side there is a blank border, it means that either block or paper was not in its right place. Wash off the block, print it again. If the same trouble persists, then the size of the block is incorrect.

The imprinted blocks will dry in a day when we can start cutting the pattern. Yellow should be the first and when ready, we print half a dozen proofs of it, with just enough ink on the block. While the prints dry, we cut the red block; that ready, we print it on the same (yellow) proofs. Finally, when the three colors are printed, we print the black key-design.

This is mainly the essentials, the rest is a matter of practice and ingenuity. There are thousands of little tricks in doing one phase or the other. It would do no good to give more advice, as art practice includes a great deal of individual ingenuity, ideas, and thinking. Those who want to have everything described, ready for use and home delivered, better forget about art in general and about woodcuts in particular.

Let's not forget—the Chinese and Japanese artists make woodcuts with an average of twelve to eighteen colors—certainly it is worth trying two or three colors if for nothing but the sheer joy of finding out how it is done.





SINGLE BLOCK ILLUSTRATION

This single block for one color illustration shows how much detail can be achieved in wood cutting with small tools. The artist need not be limited in respect to detail. Halftone effects are quite possible and are an incentive to the use of wood-cutting for creative illustration in combination with the printing of school bulletins and manuals.

A prehistoric Peruvian vase
100-600 A. D.

A black and white proof of the hand cut wooden block above. This medium shows the possibilities of illustrating technical drawings where handwork is desirable and more than one copy required.



THE Red block. The design is cut from the length of the grain in maple. This block is lightest in value so is printed first.



TURQUOISE details are cut from the long grain of a block identical in size to the other. This is the second color to be printed.



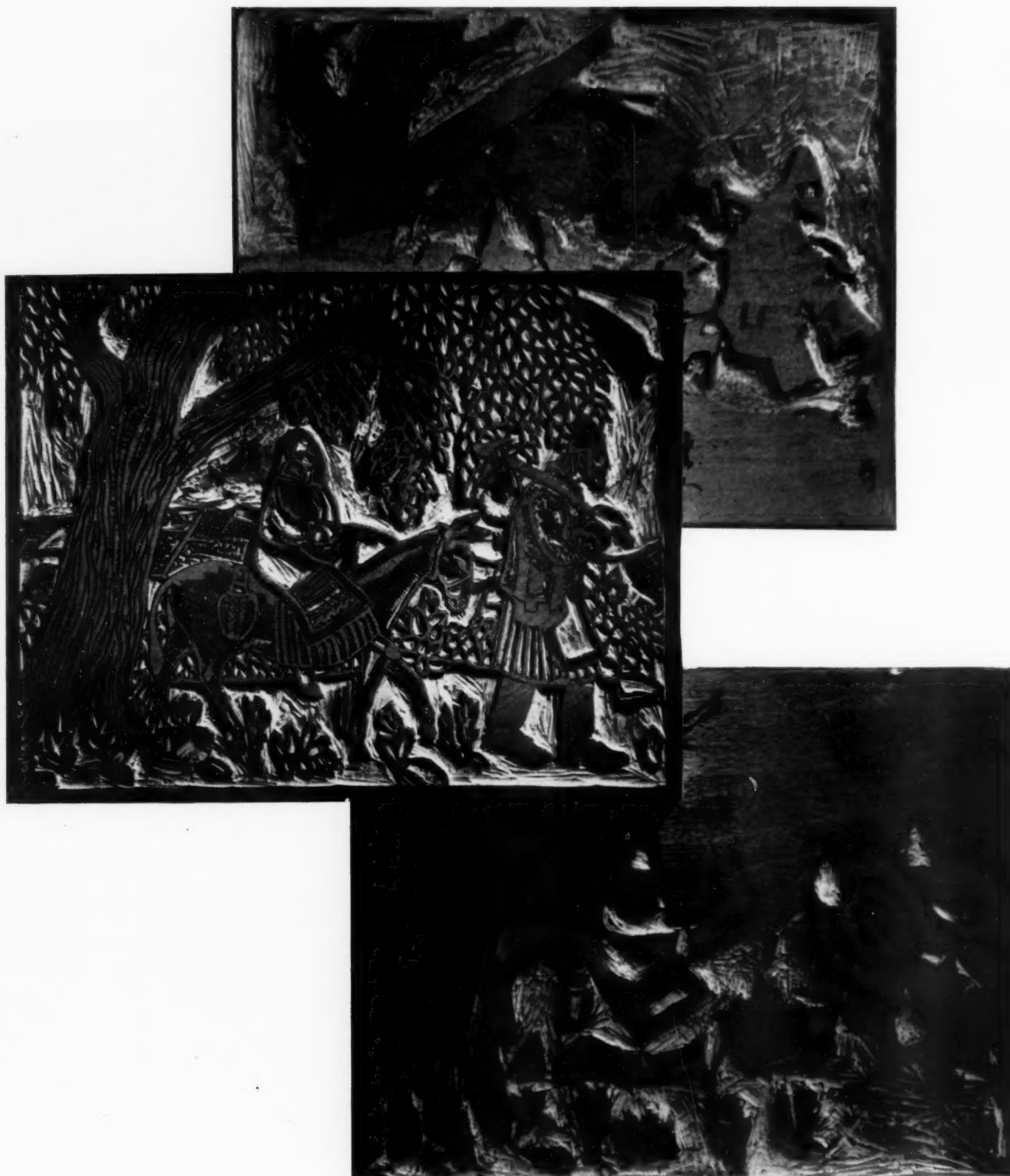
THE Master or Key Block which carries the subject and most detail is cut from end grain maple and printed in black or deep gray. It is the last to be printed.



The Flight

Zoltan I. Poharnok

COMBINATIONS of three colors, when printed one over the other, can give a wide color range of subtle and naturally harmonious color. As well as learning the value of color combinations and how to achieve them for practical use, the student who cuts and prints his own blocks develops knowledge which gives him a basic appreciation of all engraving and printing.



THREE COLOR BLOCKS

Zoltan I. Poharnok's original hand cut blocks from which the preceding color illustrations were printed. The Key Block shown at center is cut from end grain maple to facilitate the cutting of intricate detail.

Where less detail is required the blocks may be cut with the grain of the wood as shown in the two tint blocks above and below the Key Block.

ADVENTURES IN PAPIER-MÂCHÉ

ALMA L. VAN COUTREN
Junior High Art Instructor
Kewanee, Illinois



Grade 7, Central School, Kewanee, Illinois.
Papier-mâché farmer, bunny, duck, and grandma.

WHEN the thrills of painting had worn off a bit after the fall and early winter art problems, my seventh graders were ready for a new medium which would give them an opportunity to use their creative ability in an unlimited fashion.

We brought out our box of modeling clay and experimented with creating heads of people and animals. It was glorious fun to model a variety of features. There were long Ebenezer Scrooge noses, humped noses suitable to old people, fat ball noses for clowns, and little pug noses for children.

Some of the more adventuresome children embarked upon the creation of animal heads so that our completed project included elephants, storks, a mad bull, giraffes, a kitten, an excellent bunny and a splendid duck.

About eight layers of paper an inch wide were pasted over the heads to form strip papier-mâché. This was allowed to dry thoroughly before the heads were cut in half with a razor blade in order to remove the clay foundation. The papier-mâché heads were then neatly pasted together again with narrow strips of paper to cover the cut.

They were now ready for gay coats of tempera paint. This part of the project was very enjoyable to the children. Excitement mounted as Mexicans, Chinese, Colored folks, hobos, clowns, savages, Uncle Sam, and Hawaiians were created with such excellent results that making bodies to go with these heads was a must.

The children needed no urging to bring stacks of newspapers, paste, and string to the next craft class. For the bodies, we rolled newspapers into two tubes which were inserted into the necks we made on the papier-mâché heads. A string was tied through the center to form the waistline while several inches on the bottom of each tube was turned back and tied for the foot foundation. A second roll was tied across for the arms. These were bent at the elbow into natural positions. This foundation for



Olivia, Joyce, Irene and Billy finish masks, characters, and animals of strip papier-mâché.
Grade 7, Central Junior High School, Kewanee, Illinois.

the figure was padded with more newspaper where needed and then covered with more strip papier-mâché.

Next came the problem of dressing these characters we had made. Brown paper sacks made very good overalls, dresses, and even Chinese pajamas, with a bit of tempera paint and the use of a stapler. Other materials of our scrap box such as wool, cork, cardboard, crepe papers, and paper doilies were used creatively in making our characters into finished products.

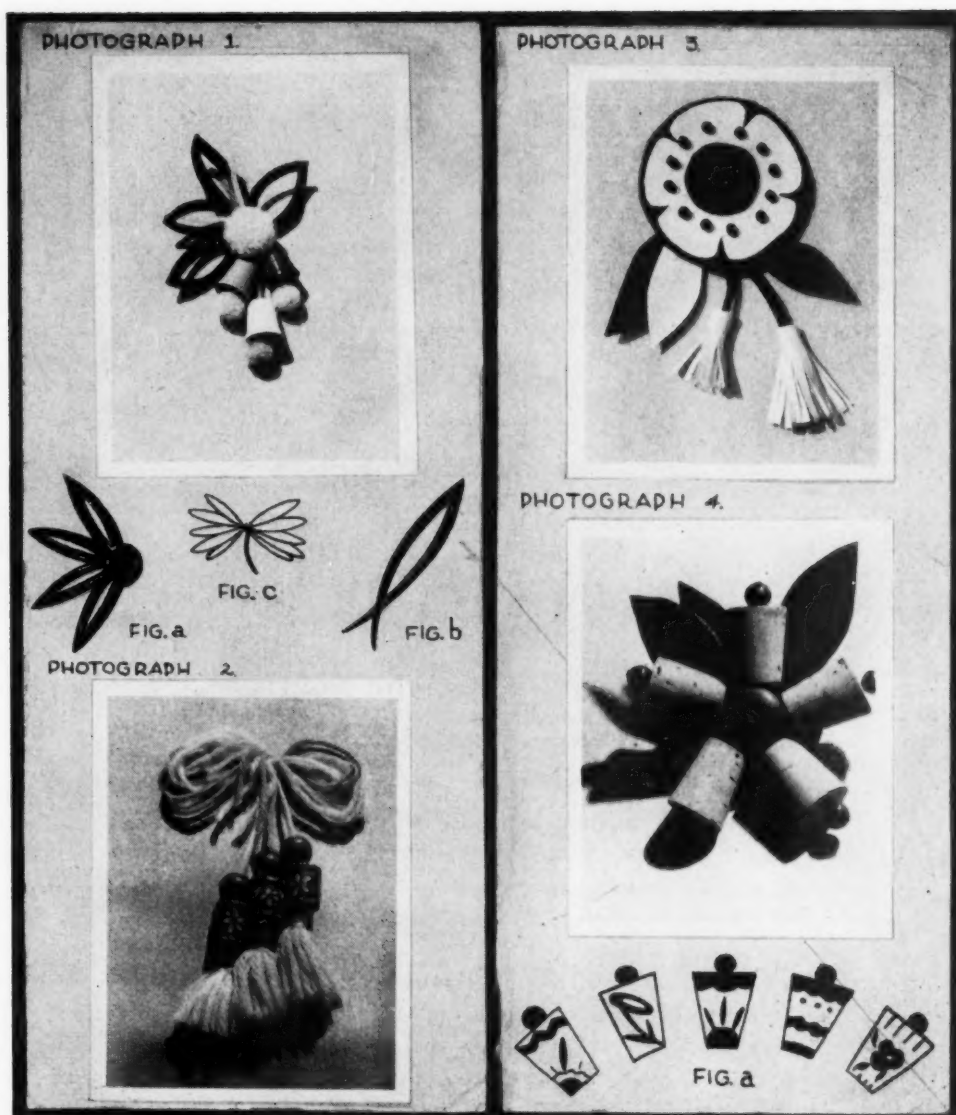
The children who had chosen to make animals used much the same construction in forming foundations for the animals. A thick compact roll securely tied, formed the main part of the body. The legs were rolls of paper secured with string and tightly tied over the animal's back. Again the bodies were covered with strip papier-mâché, tempera painted and given several coats of shellac. The bunny received huge pink-lined cardboard ears which added to his attractiveness. Tails, ears, whiskers, etc., were frequently added from scrap box materials.

In the annual spring art exhibit, the table devoted to our characters and papier-mâché menagerie created much interest, and the project was entirely without cost.

Discipline problems completely disappeared during this creative experience. I recall one boy who began to model rather indifferently at first until his clay form began to resemble a mad bull. I commented on this and suggested that he make a body to go with the papier-mâché head. The emotional release which went into his project was interesting to see. He finished the animal before the others and became a "helper" to others who were struggling with four-legged creatures. This boy received some much needed group recognition and was more accepted by his classmates because of his success in this project. This experience proves that art is very essential to the curriculum and that it can be a vital factor in contributing to good mental hygiene; so teachers, give your problem-child something large to create in papier-mâché. You will both become so interested that the only problem remaining will be the important decision of what to use for an ear or a tail.

MAKE YOUR OWN HAT AND BELT DEC- ORATIONS

LENORE M. GRUBERT
Flushing, New York



YOU can make smart hat and belt ornaments at little or no cost by using salvaged materials found in the home or by combining scrap materials with purchases from a five-and-ten-cent store. A study of sample ornaments, simply made from inexpensive materials, will show the possibilities awaiting you. The photographs show five variations in design, but the ideas of construction can be used interchangeably: for example, the leaf construction in Photo 5 would be equally successful if used in making the other gadgets requiring leaves; or the spools in Photo 2 could be effectively used instead of thimbles in Photograph 1. The novelty can be attached to the lapel by means of a small hatpin or corsage pin. If preferred, a small safety pin can be stitched to the underside and used as a fastener.

Thimbles—Tiny Bells (Photograph 1)

Make leaves of felt by using a pattern of a group of leaves (Fig. a) or one pattern for several leaves, snipping, overlapping, then tacking each end together (Fig. b). The first plan makes leaves of a flat appearance; the second gives a wind-blown effect. Make four pompons by tying loops of yarn in the center then snipping ends until the desired shape and size is formed (Fig. c). With the

heated tip of a darning needle, a small hole can be made in the base of each thimble. Before heating, make a holder by inserting eye end of needle in a cork. Draw yarn attached to the small pompons through hole in the thimble. The large pompon holds the strands of yarn to the leaves.

Spools—A Tyrolean Effect (Photograph 2)

For tassels, make loops of yarn about $3\frac{1}{2}$ inches long. Tie in center. Fold, then wind a strand of yarn about $\frac{1}{4}$ inch from top. Even off ends. Small spools can be left plain or decorated with simple brush strokes, using enamel, oil or tempera paint (an opaque water color purchasable in small jars). If the latter is used, waterproof when dry with clear varnish, shellac, or clear nail polish. Beads can be left their original color or wooden beads can be dipped in a water-resistant paint or in enamel. In either case, the coloring agent should be thinned with turpentine in order that heavy blobs of paint will not form and drip from the bead. (A large knot tied near the end of a long string or cord, then drawn midway through the bead, will create a means of holding the bead while dipping.) Cut strands of yarn about 30 inches long. Draw a strand through the top of each tassel. Double yarn to equal lengths. Draw

double strands of yarn through openings of spools and beads. Tie bow at top.

Oilcloth—A Shiny Rosette (Photograph 3)

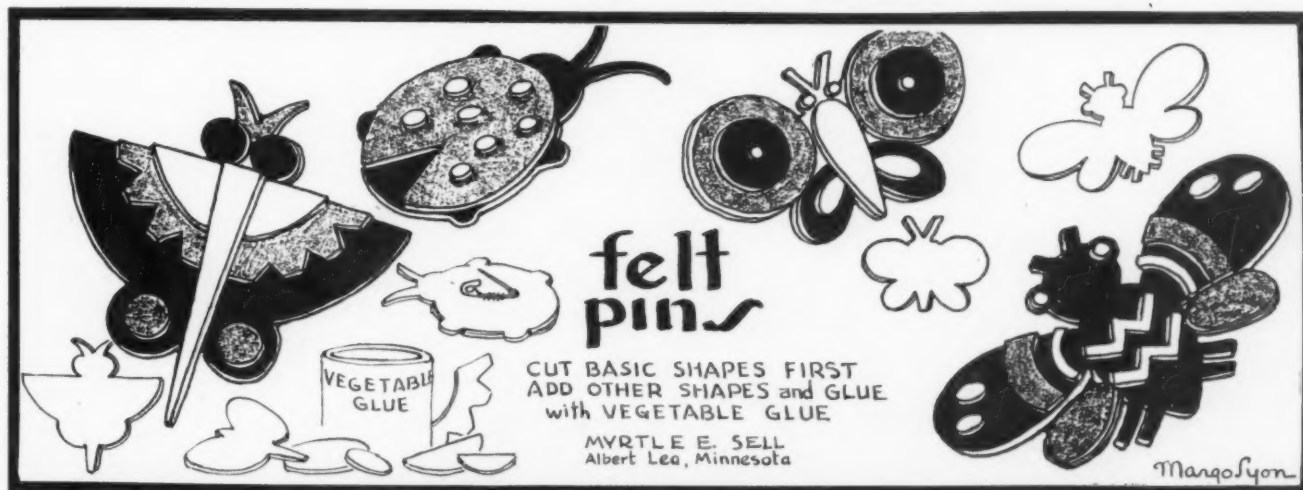
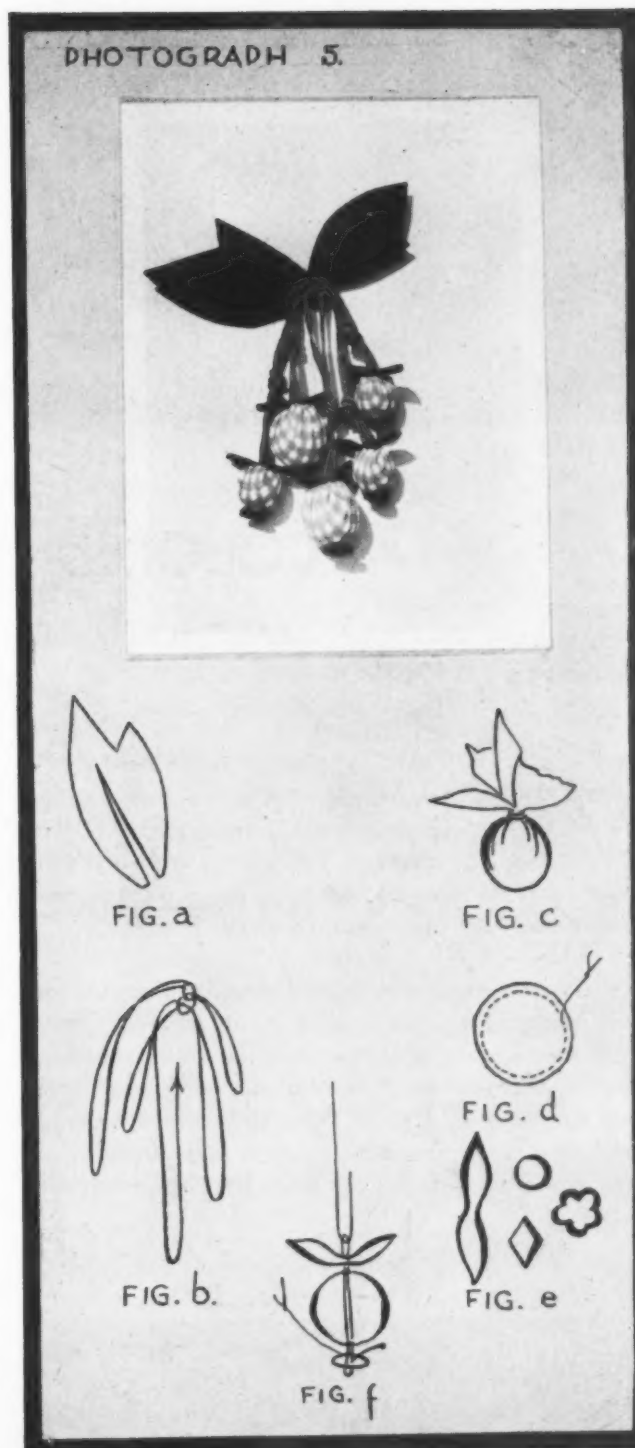
Cut a pattern for oilcloth flower shape. Tack oilcloth form to round felt base. Stitch small beads to flower. Make leaves of felt and oilcloth. Make two buds by cutting lengths of oilcloth about 1 by $2\frac{1}{2}$ and $\frac{1}{4}$ by 2 inches. Fringe ends by making short cuts along the long length. Wind around a short, very narrow, piece of felt. Tack.

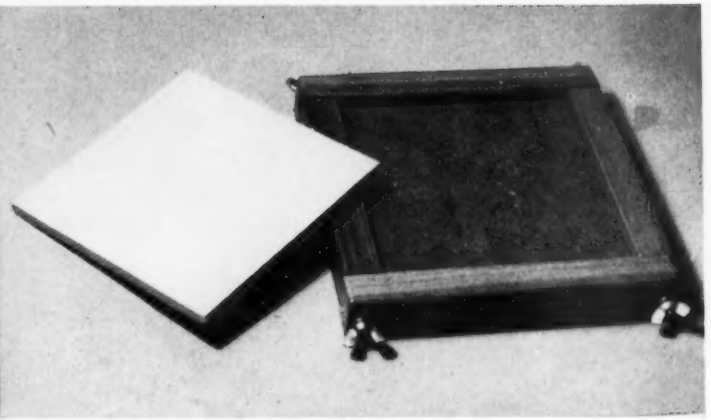
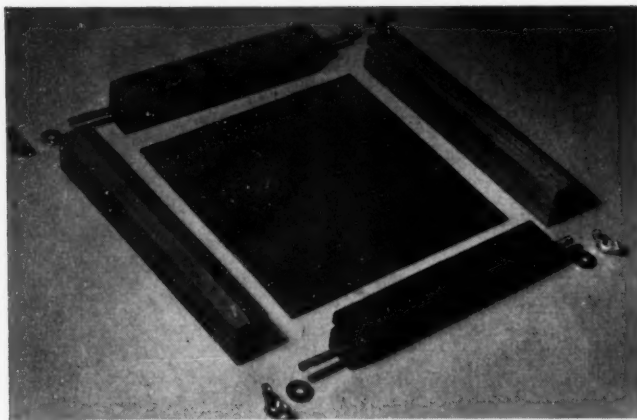
Corks—A Modern Effect (Photograph 4)

Corks may be left plain or decorated with simple brush strokes (Fig. a) using enamel, oil, or tempera paint. With a large darning needle make a hole lengthwise through each cork. Insert a thin wire through a small bead then through the cork. With tweezers, bend the end of wire to fasten bead to cork. String wires through circular piece of felt which serves as a base. Make oilcloth leaves by attaching short length of thin wire with adhesive tape to underside of leaf shape (Fig. b).

Covered Beads—Gay Patterned Buds (Photograph 5)

Cut leaf pattern. After leaf is cut from felt, make a narrow slit through the center (Fig. a). Overlap ends. Tack. Take a piece of yarn, cord, or braid about 4 feet long and tie a double bow. It is wise to tack the first bow with needle and thread before attempting to tie the second loops. Let one end of the cord long enough to make the fifth loop as it is brought up and tacked to the top (Fig. b). Tying a loose knot on each loop adds interest. Securely tack the loops to the felt pieces of leaves. To make a pattern for covering beads, tie a small piece of cloth around bead. Cut about $\frac{1}{8}$ inch above tie (Fig. c). Open. Round off any irregular corners. Use the circle to cut covering for all beads of same size. Turn edge of circle to underside of cloth as very small stitches are made (Fig. d). Draw tightly around bead. Make certain hole of bead is at top and bottom. Cut a small felt shape for base of bead. Cut leaves of felt (Fig. e). Attach a felt base, covered bead, and leaf form to the ends of each loop. Begin sewing at base, up through hole, through leaf, over cord, then down (Fig. f).





COLORED PLASTER TILES

MARY E. FENNER, Supervisor of Elementary Art
Herkimer, New York

MAKING colored plaster tiles has proven to be a fascinating project for members of the Junior High art classes. To make a square tile that could easily be removed from some sort of a form or mold seemed indeed to be an insurmountable problem.

After some experimentation, wooden collapsible forms were made by our cooperative school janitor. The exploded view in the accompanying illustration shows their construction. The center part is of masonite. The bolt and wing nut construction of the sides made them easy to take apart. The forms were varnished three times, being rubbed each time with steel wool to make the surface as smooth as possible.

Tempera paint was first mixed into the water. With so much "white" in the plaster, the resultant colors were naturally in pastel shades. Some experiments with smaller amounts showed the possibilities for thus mixing. The designs and color schemes were planned before the tiles were made.

The plaster of Paris was mixed in old containers; gallon-size tin cans discarded by the Home Economics Department. Each can was filled to two-thirds of the depth with water, the plaster slowly added and carefully stirred. When the mixture stuck to the paddle and seemed creamy in texture, it was ready to pour.

It cannot be over-emphasized that the plans for executing this problem should be well laid so that all steps will



proceed with clock-like precision. Plaster hardens very quickly and a few experiments with having it do so too quickly will convince even the most unbelieving of the necessity of having materials well prepared. Usually, in our experiments, about four different colors of plaster have been poured in a period—groups of three to six students using each color.

It was found through various trials that rubbing white vaseline over the inside surface where the plaster was to be poured made it easy to remove, thus temporarily sealing all the cracks. The vaseline should be applied in a smooth thin covering with the finger tips, as any unevenness in its application shows up on the finished piece.

The mixed plaster was poured into the form which was immediately picked up and put down on the table hard two or three times to force out the air bubbles. The exposed side of the tile is the back of the tile. Any unevenness can be sanded down when it is dry. If there is excess water on it, a blotter may be used at the edges to absorb it. The plaster will "set" quickly and it is well for each student to put his name on his own tile before he leaves the classroom—as in the illustration. Any leftover plaster in the container can be wiped out with paper towels as it should NEVER be poured down any sink.

The tiles should be left in the forms for at least 24 hours before they are removed. When they are removed they

will not be completely dry. We found that putting them on the table on rulers allowed the air to get to them on all sides and evened the drying process.

The designs were transferred to the tiles by means of carbon paper. As they had been carried out in black and white it was easy to cut out the black area, while the white parts were left raised. Some of the students liked them cut in deeper than the suggested $\frac{1}{16}$ inch depth. Care to prevent "undercutting" was as important in this problem as in cutting block prints. Various tools were used for scraping them out—jackknives, nail files, old razor blades, etc. A firm blade proved to be necessary rather than a sharp one.

To keep the cutout parts to an even depth was of utmost importance. If some unevenness was apparent it could be sanded carefully to make an easier surface on which to paint.

The cutout parts were then painted with tempera paint to suit the taste of the student. Sometimes one color only was used, and others chose several.

The finished tiles were given two coats of clear lacquer. A piece of felt glued to the base made the tile complete. For the work involved the students in all classes were well pleased with their handwork.



Simplified units with strong light and dark masses should be used for tile designs.

JANE'S VISIT TO THE MUSEUM

BEULAH BRECKINRIDGE
Teacher Grade Four, Red Bank, New Jersey

An original play based on the
study of famous portraits of children

Prologue

Our fourth grade has been studying about some famous children's portraits. We have enjoyed looking at these pictures and talking about them.

We have written a play about some of the things we observed in the pictures. We will now give this play for you. The scene opens in a Museum of Fine Arts. Jane Wilson, her brother Bob, and her mother and father, are visiting the museum.

The Play

Bob: Mother, I wonder what we are going to see in this room.

Jane: Do we have to go into all the rooms? I'm tired.

Bob: You are always tired. Didn't you enjoy the Winslow Homer pictures of the sea? I thought they were very exciting.

Jane: I liked the landscapes better. I'm just too tired to look at any more pictures.

Mother: Children, children, stop your nonsense. This is a museum. We came here to look at pictures, not to quarrel. Jane, I'm sorry that you are so tired. Why don't you stay here and rest while we see the rest of the exhibits?

Jane: All right, Mother. It isn't that I don't enjoy the pictures, it's just that I'm too tired to look any longer.

Father: Sit here, Jane. There are portraits of Children here. You can enjoy looking at them while you are resting. (Jane sits.)

Bob: We'll be back in a little while. (They go out.)

Jane (to the pictures): You are really very handsome children. I would like to know you and play with you. But that would be impossible. I guess that most of you lived long, long ago. (Falls asleep.)

Mexican Child: Not I, Jane, I am a child of today.

Jane (startled): Who are you and where do you come from?

Mexican Child: My name is Rosita and I come from Mexico.

Jane: I'm sure that I have seen you somewhere before, but I can't remember where. Why there is your picture! How did you happen to have your portrait painted and who is the artist who painted it?

Mexican Child: Diego Rivera is the artist who painted my picture. Mr. Rivera is a very famous Mexican artist. This great artist is living and painting in Mexico today.

Jane: If Mr. Rivera is such a famous artist, how did he happen to paint your picture?

Mexican Child: Mr. Rivera wanted to paint a typical Mexican child. One day he saw me and asked me to



Mexican Child Diego Rivera, 1886, Mexican
Artists' Group No. 228. Also published as an Artists' Group. Picture
reproduced in color from the original painting in the Artists' Group
Artists' Group, Inc., Woodport, Ohio.

pose for him. I don't belong to a rich family as you can see. My blue dress is made of a coarse material and my feet are bare. There are many, many children in Mexico who are like me.

Jane: Your skin is dark. Your hair is black. Your eyes are big and black! Even though your family isn't wealthy you look happy and contented.

Mexican Child: The children of Mexico are cheerful and like to sing and dance. Listen and you will hear some Mexican music. (Children singing in the background.)

MEXICAN LULLABY

Go to sleep my baby, the star shines above you;
Mother watches o'er you, to guard you from danger.
Lullaby, my baby, safe vigil we're keeping;
Holy angels guard 'round your head while you're sleeping.
Go to sleep, my baby, the angels are coming,
Bringing dreams to baby, from Heaven above us;
Lullaby, my baby, safe vigil we're keeping;
Holy angels guard 'round your head while you're sleeping.

—Translated Mexican Folk Song

Jane: Rosita, where are you? Oh dear, she has gone. Perhaps one of the other children will come and talk with me. Little Girl with the Watering Can, please talk to me.

French Girl: I'll be glad to talk with you. It's so boring just to stand here in the picture doing nothing. It's been ages since I have talked to anyone. I am a little French Girl. I lived long long before you were ever born. Notice my dress and shoes. How different they are from the clothes of children today.

Jane: I think your dress is very pretty. I like the lace on it. I don't think I would like to wear the same kind of shoes. How do you ever button them?

French Girl: I use a button hook. It isn't hard to do.



Jane: What are you carrying in your hand?
 French Girl: This is a watering can. I had a garden and I used to water the plants every day.
 Jane: That's probably why your picture was painted with the watering can. I have been talking to a little Mexican girl. You look very different. Your eyes are blue and your hair is blond. Rosita was very dark.
 French Girl: Of course we are different. We come from different countries, but I must be going now. Good-by. (Children singing in background.)

FRERE JACQUES

Frere Jacques, Frere Jacques, dormez-vous, dormez-vous?
 Sonne les matines, sonne les matines,
 Din, don, din; din, don, din.

(Sung as a round.)

Jane: Oh dear, she has gone. I wonder who else is coming to talk to me. Robert de Civrieux!
 Robert: Here I am, Jane. How do you do?
 Jane: Hello, Robert. How did you get here?
 Robert: You called me, didn't you?
 Jane: What a cunning dog you have! Does he belong to you?
 Robert: Of course he does. He and I are pals. We run and play together. I know a poem about my dog. Would you like to hear it?
 Jane: Yes, I would.

MY DOG

My dog listens when I talk.
 He goes with me for a walk.
 When I sleep, he's sleepy too.
 He does everything I do.
 He has eyes that always show,
 He knows everything I know.
 I never do a thing but he
 Thinks it is all right for me.

When I speak, he always minds.
 He shares with me the things he finds.
 When other people say I'm bad,
 He hangs his head and looks so sad,
 He cuddles up and laps my hand
 And tells me he can understand.

—Tom Robinson

Jane: You are too dressed up to run and play.
 Robert: I don't play in these clothes. I am dressed up to have my picture painted.
 Jane: Little boys of today don't wear clothes like yours. They wear suits and long trousers. Who painted your portrait?
 Robert: John Singer Sargent painted my portrait. He was a famous American artist. He was born in 1856 and died in 1925. That's before you were born. It was during this time that my parents decided to have my portrait painted.
 Jane: I think that Mr. Sargent was very clever to have you wear a red tie and red socks. This bright color with your white collar and skin brighten up the picture, and look very nice against the dark background.
 Robert: Mr. Sargent knew color value all right. That's probably why he became famous not only in America but in England as well.
 Jane: I wish that Mr. Sargent had lived longer. He might have painted my picture.

Robert: I can't stay to talk any more. I have to go back now.

Jane: O dear, do you have to go now?

Robert: Good-by, Jane, I'm sorry to leave you.

Jane (looking around): Isn't this a cute picture. It's a primary school in Brittany. It was painted by Jean Geoffry. Mr. Geoffry was born in 1835 and died in 1925. Of course he was French. It looks like a nice school. I would like to visit there sometime.

Teacher: Come in, Jane. We would be glad to have you.

Jane: Do you mean come into the picture. How could I?

Teacher: Just close your eyes and count to three.

Jane (closes eyes and counts): One, two, three.

Teacher: See, here you are! Suzanne, come and tell Jane about our school.

Suzanne: I'll be glad to. Notice, Jane, that the little children sit on stools in the front of the room. They are waiting for the teacher to give them something to do. She is working with the second grade children now. I am nine years old so I sit in the back of the room with the older children.

Jane: Don't you have desks in your school?

Suzanne: Oh, no. We work at long tables.

Jane: You seem to have several grades in one room. In my school, the children are separated according to their grades beginning with Kindergarten, through the sixth grade.

Teacher: Listen to the alphabet song.

ALPHABET SONG

A, B, C, D, E, F, G; H, I, J, K, L, M, N, O, P,
 Q, R, S, T, U, and V; W, and X, Y, Z;
 Tell me, can you sing with me?
 When I sing my A, B, C.

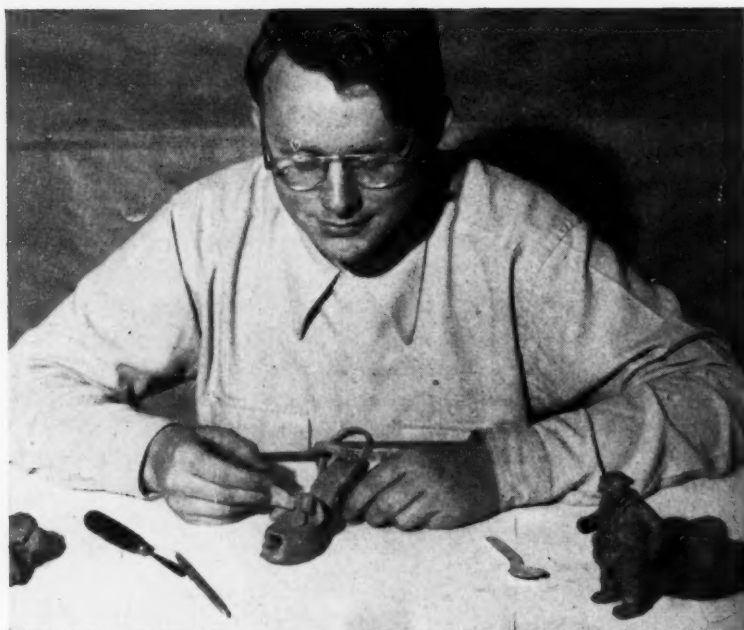
(Continued on page 12-a)

A Unit in Small Sculpture . . .

CLAY, SOAP, AND PLASTER

IDA LIVINGSTON, Art Teacher

Columbus, Ohio



Dean Saddler demonstrates Clay Modeling.

OUR students are always eager to model in clay or to carve some object which gives them the satisfaction of creating. Our sculpture study gave them the choice of media, namely, clay, soap, or plaster of Paris. Most students preferred clay since it is very easily manipulated (especially the non-hardening variety); several tried soap carving; and a few attempted to carve the plaster. Before the end of the unit, several members of the class had experimented in two of the media.

We gained initial inspiration by studying examples of good sculpture—primitive, historical, and modern. The best examples were found to be simple in form without excessive detail or fragile parts. Any statue should be compact and we recalled Michelangelo's statement that if rolled down a hill, no part should break off. Primitive sculpture is very sincere and expresses the emotions of the persons who created it. Historical examples vary from the simple, massive Egyptian and the classic Fifth Century Greek to the extreme rococo of Seventeenth Century France. Moderns seem to simplify or even to resort to basic form abstractions. An example of the latter is Bencusi. Such facts as these were kept clearly in mind as we evaluated many sculpture illustrations. Furthermore, our local art gallery has a fine collection of many periods of sculpture which may be studied firsthand.

Clay Modeling is essentially a building-up process. We may start with a basic form such as a cube, sphere, or cone, but can add details to give our model the identity of a head, human figure, animal, or bird. In a successful piece of clay work, we aim at simplification of detail so that there are no small pieces which may fall off or which destroy the basic mass form. We model with the hands, using tools only for refinements of surface detail.

After the students had some practice handling non-hardening clay, many worked with hardening varieties and made objects which they intended to keep. Since we do not have a kiln, we simply allowed the pieces to dry thoroughly, painted them with poster colors, and finally varnished each figure. Two students worked together to construct a set of religious figures for the crèche or nativity scene.

Both soap and plaster carving more truly express sculpture since both employ cutting-away processes. True sculpture in stone is, of course, a chiseling process because the block of marble or granite is cut away until the object stands revealed as the sculptor intended. Again we recall that supreme sculptor of all time, Michelangelo, who said that he saw the form imprisoned within the stone block and that he therefore worked furiously to free it. That is the grand concept of sculpture.

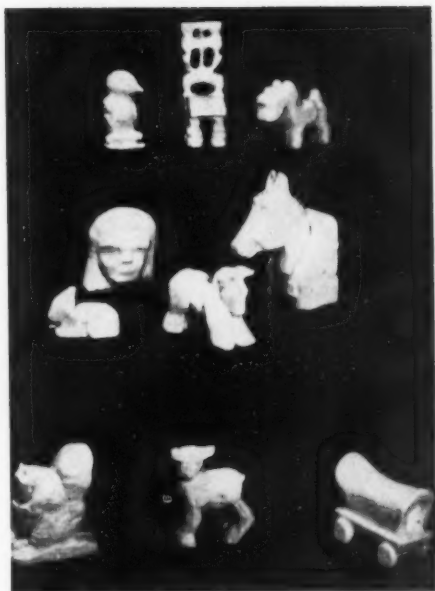


Fig. 4. Marilyn Beard demonstrates Soap Carving.



Fig. 6. The Teacher demonstrates Plaster Carving.



Fig. 5. Plaster Figures.

Soap Sculpture is usually very small—limited by the size of a large bar of soap. Our work proceeded as follows: First, each student either drew his figure idea directly on the bar of soap or transferred it from a paper sketch to the soap. The form was blocked out by a rough cutting along the main lines of this drawing; then the student was advised to cut very slowly and carefully to avoid error and the consequent waste of soap. Too often, beginners cut carelessly, reducing the model size and thus waste an entire bar for sculpture purposes. Our tools were simple and consisted of either a paring knife or a pocket knife. When the cutting was finished, we polished each piece by rubbing with the fingers.

Plaster Models may be more varied, depending upon the size of the carton used to mold the plaster. We used paper drinking cups to pour the plaster for small beginning pieces; butter cartons for medium size; and paraffined milk cartons for larger figures.

A few words concerning the preparation of plaster for successful carving are important. First, place water in a pan or container, add plaster by sifting into the water until it stands just beneath the water line. Do not stir until the mixture has settled for a period of about five minutes. Stir carefully and thoroughly; then pour into the container to be used as a mold. Do not add any more

(Continued on page 12-a)

PSEUDO-ENCAUSTIC

LISA M. FREDERIKSSON

Moline, Illinois

O H! Those left-over bits of wax crayon! A whole gallon can and two boxes of them were staring me in the face. No one wanted to use them—"too short" was the cry—and "I can't hang onto them" came from another corner. The thrifty side of my nature wouldn't let me throw them away.

An idea began to dawn as I watched one of the boys soldering a tin project with the soldering iron. The Greeks used wax with powdered pigment and probably used a solvent to do their encaustic paintings. Crayons could be dissolved with turpentine to represent oils. Why not use the soldering iron with the wax crayon and make a pseudo-encaustic painting and give the youngsters an idea of the possibilities of the technique and still bring in a bit of art history and methods of painting? The knowledge wouldn't take up much room, wouldn't be hard to carry around, and might come in handy during their college careers.

The old cardboards came out, backs of posters, odds and ends that hadn't been the right size, old canvas boards, and so forth. Still-life subjects were arranged and a bouquet of tiger lillies appeared from someone's garden.

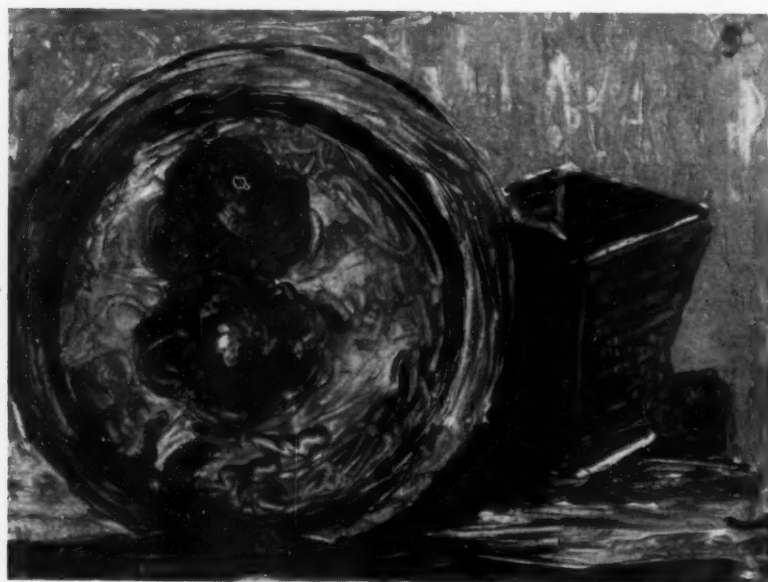
The crayon was held in the left hand, the soldering iron, in the right. As the iron heated, the crayon melted, could be blended, and could be covered over. Shadows found their places first and then the middle and light



values. One boy became interested in the textures which could be obtained and experimented with it for an extra hour. He also found that there was a certain depth and atmospheric effect which could be attained. The possibilities of getting away from a picky, tight, and fussy detailed painting was also a good point. Certain Van Gogh effects could be obtained with the various points of a burning needle. The burning needle wasn't as awkward as the soldering iron from the point of handling, and several students had them. We had five outlets and so we worked and experimented with the gallon can of bits rapidly disappearing. One of the boys said, "This makes me feel a little less grade-schoolish."

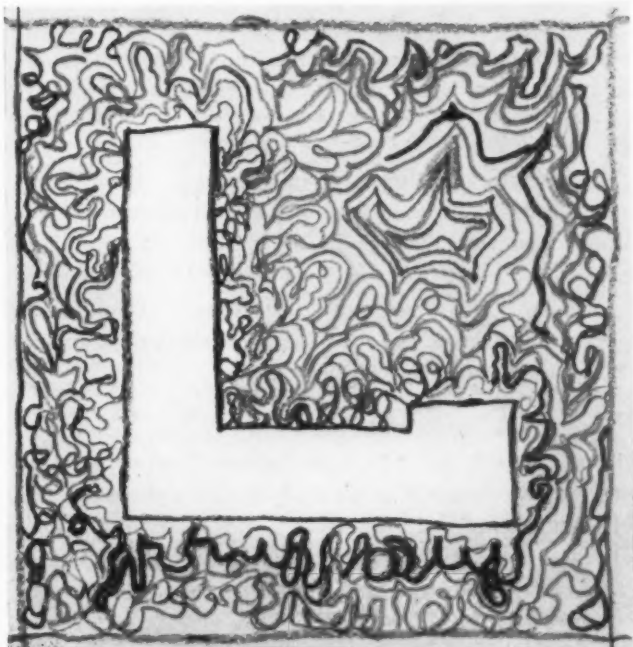
So with a few of our results matted or mounted we sent them off to the Illinois Scholastic Regional—and were we surprised and happy when one of them came back a gold key winner.

Something new, something old, combines to make a new problem, and an answer to one teacher's need and perhaps to another teacher elsewhere. We like to feel that we have thought of something original but there isn't much that is new under the sun. But maybe some beginning art teacher might like the help.



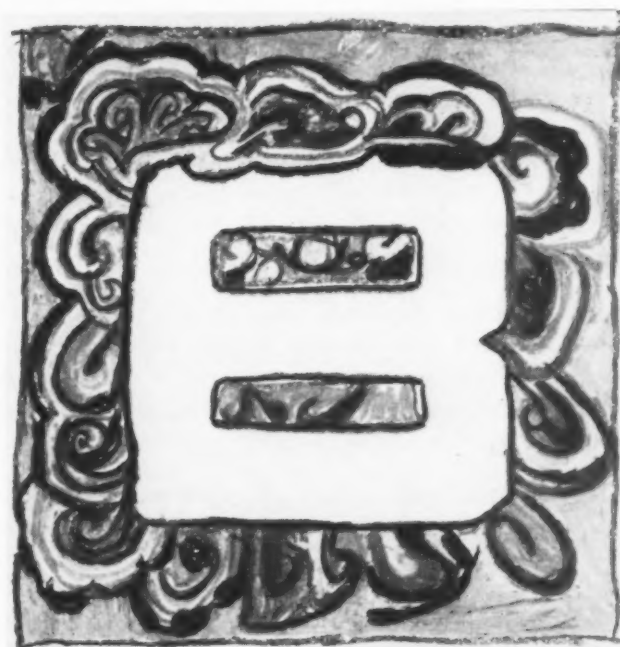
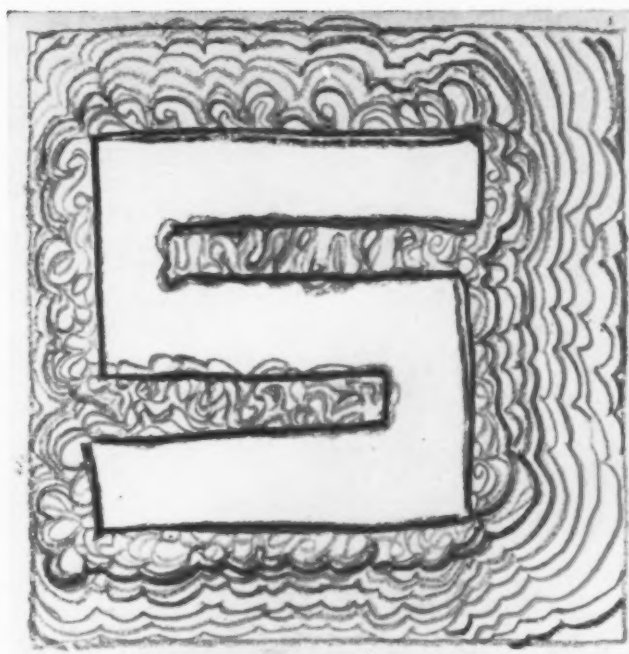
DESIGNING WITH CRAYONS

ALICE DODDS
Second Grade Teacher
Maplewood, Missouri



SOME of our second grade doodling produced such interesting results, I decided to try using it in a specific design.

Before starting, I told the children the story of how books were once made and printed by hand and explained the



idea of decorating the initial letter. I then showed them briefly, so there would be no way to copy, some examples of this art.

I then prepared manila drawing paper by cutting sheets ten by ten and making a small border with pencil. Then the class with six by six manila squares made the regular sixteen square fold to guide them and made and cut their own initial. This was traced in the center of the ten by ten square and the design made in crayon around it.

We used the same procedure in making Easter cards on colored paper. We traced the cross in the center of the card and created a design around it.

These designs on a more durable paper would make attractive book or notebook covers.



SOAP-CARVING AGAIN

BEULA M. WADSWORTH

Tucson, Arizona

SOAP supply again—less war shortages of the ingredients. Now the youngsters can again bring to school donations of white cakes of potential sculpture and creative delight.

Most children in school have been having many experiences and valuable ones in clay modeling. Now they will really feel pride of promotion to the more difficult art of sculpture, not unlike that of those great artists who chisel in marble.

The results of soap-carving when enhanced by color and texture will be so attractive that parents will look twice on exhibition day. These results will be still more valuable and interesting to the young artists if the work has been correlated with research, writing, and oral work connected with pictures and stories of well-known sculptors.

To begin work, collect a few makeshift tools such as pointed knives, skewers, and orange sticks—anything that will carve the responsive substance.

As to what to make, correlated studies may suggest animals, Africa, visit to the zoo (elephant, rhinoceros), "Be Kind to Animals" week (dog, cat), Southwest desert (coyotes, Gila monsters), circus and jungle stories (lion, tiger). Live pets and photographs will help.

The more experienced and ambitious may want to work "in the round" but this article suggests the half-round or high relief.

After shaving off the ridges on one side of the cake of soap to secure to a flat surface, a good drawing is a prime essential. Lay the cake on a piece of paper, draw around

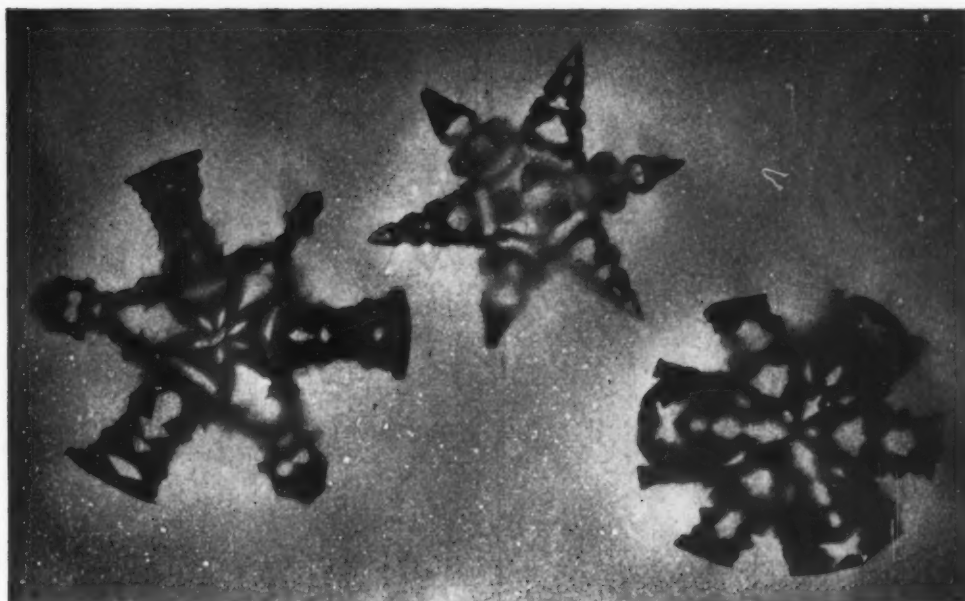
it, and cut out the oblong. Draw on it the subject, well filling the space usually leaving a base. Observe how the height of the animal compares with the length—are there parts that are circular, oval, or egg-shaped, how steep are the curves, are there any straight lines, what is peculiar about the head, ears, paws, tail?

To trace, lay a piece of carbon paper black side down on the surface of the soap, fit the drawing over this, and trace the outline with a pencil. The tracing will appear on the soap.

Cut a shallow outline around the shape of the animal and along the base. Carefully carve away the background part way through as shown with the rabbit and cat pictured here, or carve all the way as was done with the squirrel. This done, model the shape. Look for the deepest hollows around the legs, and gradually shape to the highest part of the body.

Now the finishing. Let the soap dry out. Shellac the surface. Select the color of furniture enamel desired. Ivory or black is attractive. Give the surface a coat. This coat is final if a high gloss giving a ceramic effect is wanted. If a satin finish "marble" surface is the choice, add a coat of flat varnish.

Another important part of this project is displaying sculptures to the best advantage. Whether at school or at home, color and value of the ground and background should be considered for harmony and contrast. Have committees of pupils arrange still-life groups involving also vases, flowers, or other objects experimenting with fabrics, papers, glass, or mirrors to achieve distinctive effects, then have class discussions.



SNOWFLAKES ARE FUN

ELIZABETH N. CASTLE, First Grade Critic, State College
Superior, Wisconsin

THE snow was falling gently, but in big flakes that looked like cotton batting when they landed on the ground. The first grade children watched it through the window, and asked if they could go out in it for recess. The teacher wore a black fur coat which caught and held the large snowflakes. The children gathered around her to study the many beautiful patterns. They soon discovered that each crystal had six points, and that no two flakes were identical. They caught the flakes on their fingers and brought them to the teacher to enjoy the laciness and beauty of the various designs.

When they went back into the room, the teacher showed them "Snow Crystals" by Bentley and Humphreys. This book has hundreds of photographs which have been magnified many times. These pictures are rare and beautiful. The laciness and variety of the snowflakes were pointed out to the children. The book was placed in the room library and was a great favorite.

After looking at the book the teacher asked whether they would care to make snowflakes. Enthusiasm was high. The teacher demonstrated how a circle could be cut from a square by rounding the edges. She also showed how a smaller circle could be cut by cutting more off the edges. She then folded the circle in two, the half into thirds, and cut a V from the circumference of this section toward the angle opposite. She cut many varied notches all along the edges. These were of assorted sizes as well as shapes. When this was opened, there was a lacy, six-point snowflake.

Nine inch squares of newsprint and scissors were given to each child. It was emphasized that they should cut out many different kinds and sizes of notches in order to make their snowflakes lacy and pretty. When they were finished, the children showed their results to each other. There was good constructive criticism: why certain ones were better than others, and how the others could be improved. Then they were collected.

A few days later the teacher suggested making another kind of snowflake by using the ones they had made. Newspapers were placed on the floor. Dark blue construction papers were placed on these. The children arranged and pinned their snowflakes in a decorative pattern on the construction paper. Screens, mounted on wood, were placed over some of these. Some children were given an old toothbrush. There were several jars of white or blue poster paint, of a thick cream consistency, near these. The children dipped the brushes into the paint and lightly brushed the screens back and

forth. Either a white or a blue spatter of paint covered the paper. When the paint was dry, and the snowflake was removed, there was a blue snowflake in a white field of snow, or a white snowflake on a field of blue. The other children were given spray guns. One jar was filled with white paint and one with blue. This also was poster paint but was the consistency of ink. The snowflakes were pinned on the paper and the children sprayed them, as well as the paper surrounding them. With the spray gun it was easier to get more variety in the values of light and dark.

Many uses can be found for these decorative snowflakes. Of course, the obvious one of placing them as a border around the room never fails to delight the children. These first grade children also scotch taped some of theirs on purple-blue wrapping paper which was then tacked to an old burlap screen in front of the supply room. They make attractive murals and wall hangings. They make pretty doilies for parties or under plants. They are an artistic allover pattern for a covered box or a hanging; these are especially pretty when spatter painted. Small snowflakes can be hung on Christmas trees or on twigs, set in clay, as a winter table decoration. They are pretty for lacy valentines with the use of hearts, or on a valentine box. They could make an ornamental tidy set for the back and arms of a chair. One could use them for a lunch set, or for doilies on cake and sandwich plates. Spatter painting them with a thin enamel paint would enhance a canister set, or other tinware.

The making of snowflakes is not only fun, but has a real teaching value. First of all, it teaches the children to observe the beauties of nature. It helps develop better muscular coordination with the use of scissors, brushes, and spray guns. It establishes the concepts of circle, square, cone, and angle. It aids the children to differentiate between small, medium, and large. It instructs in the values of light and dark. It helps children arrange objects in an artistic manner. It develops initiative and originality. It teaches patience, perseverance, and cooperation in making a design which looks like a snowflake, and in waiting turns and working together. Evaluating the results helps the children to give and take constructive criticism.

It is interesting to note that a recess period in a snow storm can provide so many worth-while experiences in the life of the child. We, as teachers, must grasp every opportunity to aid the child to observe and make use of the many beauties around him. It is through our motivation, and our own interest and enthusiasm, that we can do this.



POTTERY PROJECTS

ZITA PECENKA FEENEY

Art Supervisor and Critic Teacher

Arizona State College, Flagstaff, Arizona

Left:

Bob Bencek at work on the
potters wheel he constructed,
using an old motor for power.

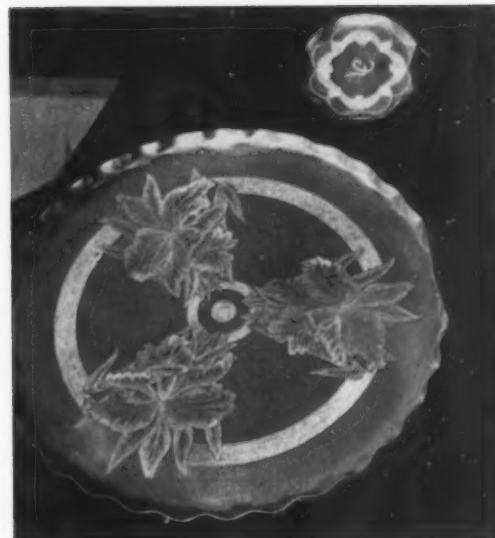
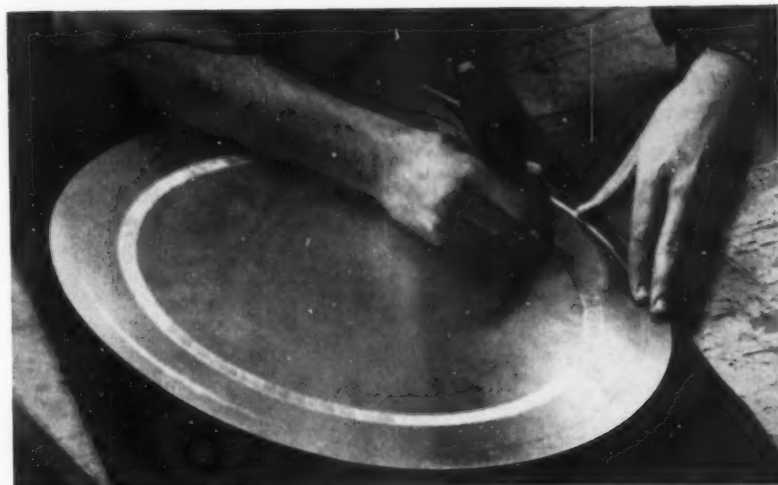
Our funds were very limited and we wanted a potters wheel, so one of my very adept students found an old motor, cleaned it up and built our potters wheel, which we are now using. This student is now teaching Ceramics and Crafts at Tucson Public Schools.

We make many things, some of our projects are making pieces by the coil method, slab method and the pushed method. We make poured pieces, modeled sculpture, and figurines, ceramic jewelry, and tiles. We make casts for dishes, bowls, and figures from plaster. We learn to throw and trim pieces on the potters wheel. We learn to stack and fire a bisque kiln, also to stack and fire glazed pieces in the kiln. We learn to mix and apply glazes. In other words, we are having lots of fun and in spite of the inconveniences, our enthusiasm hasn't been dampened. We feel that we have accomplished much, but that we have a long way to go before our aims have been fully accomplished, that is, to bring the art of Ceramics to many people and in that way allow them to express themselves in their own creative way; developing their understandings and appreciations of the simple art of Ceramics.



HAND TOOL ETCHING

GERALDINE MEYERS, Kirksville, Missouri



MY ART classes begged to make aluminum trays and coasters with etched designs. After experimenting, it was decided that the classes were too large for the use of acid and resistor which would also provide too many opportunities for accidents. Undaunted, other ideas were tried and at last a new technique was discovered that would solve this problem. We decided to use a power tool to etch aluminum. It dents and burrs the metal, giving it a bright finish that reflects in the same manner as brocaded satin or velour. Since this tool has become standard equipment in the craft room, all that is necessary are the metal circles or squares which can be purchased reasonably from metal goods companies.

The children eagerly pondered over the weighty problem of whether they wished to make a tray, coasters, or an ash tray, and the size and shape. The metal pieces were then ordered and, while waiting, the class began working on the design they planned to use.

An outline of the exact size and shape of the aluminum was drawn on a piece of newsprint. When the drawings were completed, the pupils shaded them with pencil in the same manner as they would use for a pencil sketch, going from "light to dark" and leaving highlights.

It is not necessary to clean the aluminum disc before tracing on the design, unless it has a film of grease on it. Tape the design to the metal in several places so there will be no danger of it slipping. Slip the carbon paper in place and begin tracing. If it is a large tray, it may be necessary to move the carbon paper about while tracing. From experience, we found that "Pencil Carbon" adheres better to the metal surface and at times even this leaves only a very faint mark. If so, after the tracing has been completed, use a wax crayon and touch up the very faint lines.

When the tracing was finished, and the original design removed, the pupil was ready to begin etching. A sharp point was used in our power tool so that a fairly deep indentation would be made. The design was outlined and then filled in, in the same manner as it had been shaded with pencil. These effects are achieved from the speed at which the power tool revolves. The deeply burred

metal corresponds to the "dark" and lighter areas, to the "light." Highlights are the unmarred metal areas.

When the etching process has been finished, the edges of the trays are turned up in flutes. A simple design looks better with only a few scallops, while a more elaborate pattern usually calls for more. Deep flutes will be spaced further apart than the more shallow ones. Flutes may be made at regular or irregular intervals. If the edges of the metal disc are sharp or rough, file off smoothly, using an ordinary file. It is well to make a pattern to help with the spacing. For the disc type of trays, use a large circle of heavy paper. Fold the paper into even sections and crease until there are the desired number of creases. For a 22-inch tray use 32 creases. Lay the tray on this pattern and use crayon to mark each crease. Tape the jaws of a pair of pliers with adhesive tape so that the metal will not be marred. In order that all flutes will be uniform in depth, fold a small piece of paper so that it will be about 1 inch wide and 2 or 3 inches long. Fold again in the center and, for the 22-inch tray, mark $\frac{3}{4}$ of an inch from the fold. Slip this folded paper over the edge of the disc and place the nose of the pliers on the mark. Gently bend up the metal until the flute is of the desired slant. Continue around the edge.

In most cases some of the carbon will remain on the metal. This can be removed by using either eraser or some kind of wax solvent.

The tray is finished, except for polishing. Eraser or 000 steel wool can be used. On areas that are bright, use long, light strokes, going with the grain of the metal. A light coat of glass wax will help protect the clean surface of the tray.

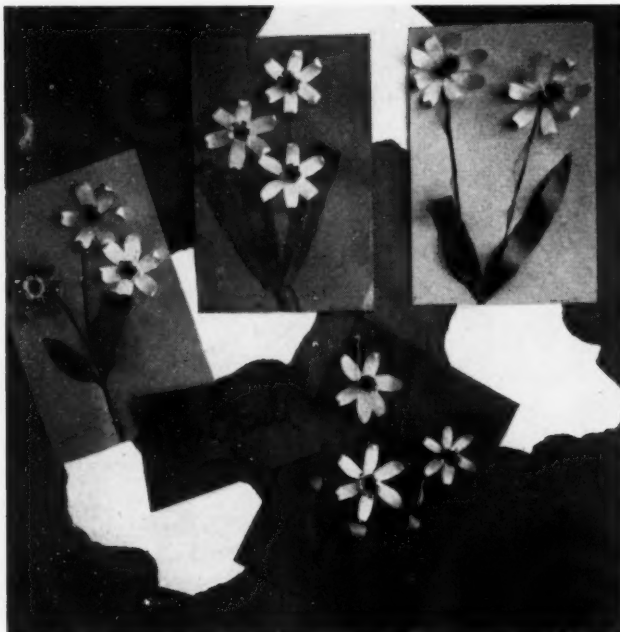
Some of the class members did not stop here, but added color to their trays. They used oil paints and lightly filled in the etched areas with color which provided a most satisfactory effect. To add more variety, small areas of the metal can be cut out by using a coping saw and an all-purpose blade.

This project proved to be a happy and worth-while experience for my eighth and ninth grade classes and for myself, with the seventh grade begging to do aluminum etching next year.

CUT PAPER DAFFODILS

JANICE G. SMITH, Art Teacher

Buffalo 7, New York



first and then the cup with the tabs turned inward was pasted on top.

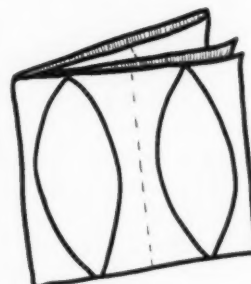
The finished flower posters were an attractive addition to our room, and the stressing of original layouts eliminated the monotony of having separate, exact patterns methodically tacked on the walls to soon become an unnoticed part of the room.



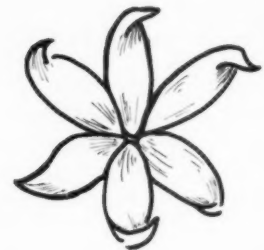
BOUQUETS of flowers lining the window sills as well as flowers painted and colored, decorating the wall are one of the first signs of spring in a classroom. We brought spring into the seventh grade by working out three-dimensional daffodils, stressing interesting compositions rather than a single, stilted flower.

First an explanation and demonstration was given to the class so each child could understand the problem as a whole and concentrate upon good arrangements and consideration of the twist and curl of leaves and stems.

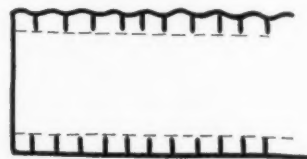
We used 12- by 18-inch construction paper—light blue, tan, rose, for the background. Long strips of green paper were used for the leaves. This thin paper made it easier to curl, bend and paste the leaves in either a realistic or decorative treatment. Thin paper was also used for the petals so we could easily fold it into eight divisions, and with two cuttings through the four thicknesses, have eight identical petals. As we only needed six petals, the extra two were used to practice scraping the surface to curl the tip. After deciding how many flowers we wished to have, we assembled the parts on the background being careful that we did not have the flower heads on a straight line, and the leaves were slanting in the same direction. The six petals were pasted down



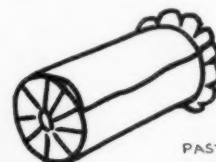
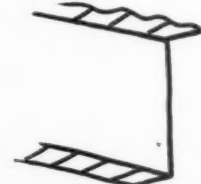
FOLD INTO 8 PARTS.
DRAW PETALS, CUT OUT



CURL PETALS, PASTE
ON BACKGROUND.



CUT A WAVY EDGE. FOLD.
THEN SNIP TO FOLD ON EACH
END.



PASTE TO FORM
CYLINDER

HOW GLYCERINE SERVES THE ART INSTRUCTOR

MILTON A. LESSER

NO SMALL part of the equipment of the competent art teacher is a knowledge of the materials entering into the products of his calling—not only what they are composed of, but how they are made. One of these materials is glycerine, the thick, transparent, sweet liquid most familiar to us as an ingredient of medicines, cosmetics and tooth pastes. In studying the uses of glycerine important to the artist let us start with modeling clay.

Most types of oil modeling clay consist essentially of mixtures of clay and glycerine. Glycerine is the preferred massing medium because of its smoothness and safety and because of its ability to attract and retain moisture, keeping the clay in a plastic, workable condition.

Actually, modeling clay is easy to make and its preparation can be a lot of fun. Generally, all that is required is to mix dry purified clay with enough glycerine to provide a product of the desired consistency. The mass should be worked thoroughly with the hands to assure complete mixing and good plastic qualities. Sometimes it is suggested that a suitable proportion of petrolatum (petroleum jelly) be mixed into the clay after the glycerine has been incorporated thoroughly. The petrolatum addition must also be worked in thoroughly to provide a suitably plastic product. A food chopper may be helpful. The clays made by either process retain their plasticity and workability for a long time and are well suited for the usual artistic purposes or for making impressions of objects.

Large users of modeling clay will find it both interesting and worth-while to make this product from raw clay. Deposits of appropriate materials can be found in most parts of the country. According to the procedure outlined by Dittmar, the raw clay is placed in a tub of water and the mixture is stirred thoroughly and then allowed to settle for about 48 hours. After this time the top layer, which has become very clear, is siphoned off. The next layer, which is of a thin, cream-like consistency, comprises a suspension of clay in water. This is scooped up in buckets with due precaution so as not to disturb the bottom layer of muck and sand.

To speed drying, the clay suspension is spattered onto layers of old newspaper which will absorb most of the water. The final drying is done by placing the clay in an oven at low heat. When completely dry the clay is reduced to a powder after which a sufficient quantity of glycerine is worked in to give a stiff putty-like mass. This material, says Dittmar, will keep indefinitely, will not harden and is always ready for use.

A more elaborate, glycerine-plasticized, artificial modeling clay, one that is especially suitable for fine detail work, is described by Prinz as consisting of:

Modeling Clay

Zinc oxide	5 parts
Glycerine	10 parts
Olein	30 parts
Beeswax	5 parts
Japan wax	5 parts
Castor oil	15 parts
Washed sulfur	24 parts
White clay	20 parts

Another field of usefulness for glycerine in the art world is in the production of show card or poster colors. As is indicated in Bennett's standard reference text, these show card inks are not difficult to make. It is necessary first to prepare the solution bases, which provide the required body and gloss. Either of the following bases are suitable for the purpose:

Show Card Ink (Base)

A

Water	25.5 parts
Gum arabic	19.0 parts
Soda ash	0.5 parts
Glycerine	5.0 parts

B

Water	30.0 parts
Shellac, bleached	15.0 parts
Borax	3.0 parts
Glycerine	2.0 parts

The following formulas for show card inks show how these glycerine-containing solution bases are used to make finished products:

Black

Water	41.5 parts
Carbon black	8.0 parts
Solution base A or B	50.0 parts
Formaldehyde (40%)	0.4 part

White

Water	37.6 parts
Zinc oxide	12.0 parts
Solution base A or B	50.0 parts
Formaldehyde (40%)	0.4 part

Red

Water	39.6 parts
English red	10.0 parts
Solution base A or B	50.0 parts
Formaldehyde (40%)	0.4 part

Blue

Water	38.6 parts
Blue of ultramarine	11.0 parts
Solution base A or B	50.0 parts
Formaldehyde (40%)	0.4 part

Green

Water	38.6 parts
Green of ultramarine	11.0 parts
Solution base A or B	50.0 parts
Formaldehyde (40%)	0.4 part

Of related interest is Dodge's observation in connection with the dilution of show card colors. Here he pointed out that frequently the use of a little glycerine will improve the color work.

Among the most useful aids in bringing out the artistic abilities of youngsters are the finger paints. A tested recipe for making such paints is given by Massart of the University of Washington Nursery School as follows:

Finger Paint

Pulverized laundry starch	$\frac{1}{2}$ cup
Cold water	$\frac{1}{4}$ cup
Boiling water	$1\frac{1}{2}$ cups
Soap flakes	$\frac{1}{2}$ cup
Glycerine	1 tablespoon

Mix the starch with the cold water and stir to form a smooth paste. Add the boiling water with vigorous stirring and cook over a low flame until the paste is glossy (about three minutes). Remove from heat and stir soap flakes into mixture. Add the glycerine and pour into a jar.

Powder paint or vegetable coloring may be added and thoroughly stirred into the mixture, or the clear paste may be used and the powder paint sprinkled on and mixed by the young (or old) finger paint artist. Finger paint should be stored in a tightly covered jar in a cool place.

Another favorite practice of young artists—and one that finds frequent application in other phases of artistry—is to transfer designs, news pictures or the like to paper, cloth, wood or other surfaces. This can usually be done efficiently with a simple solution such as the following (6):

Transfer Designs

Glycerine	$1\frac{1}{2}$ parts
Soap	4 parts
Alcohol	10 parts
Water	10 parts

Wet thoroughly the print or drawing to be transferred. Remove excess liquid with a clean blotter and invert the print onto the paper or cloth to which it is to be transferred. Lay a piece of paper over it and rub with a blunt article, such as a knife handle.

Sometimes it is necessary to make a number of reproductions of a design or pattern on various surfaces. Often more accurate results can be obtained, with a considerable saving of time, by the use of sheets of hectograph duplicating paper. A simple formula for the hectograph compound is as follows:

Hectograph Compound

Dry glue	2 ozs.
Water	4 ozs.
Glycerine	6 ozs.

Dissolve the glue in water, heat, and then stir in the glycerine. Coat one side of sheets of heavy paper with the glycerine solution and allow it to set. Then trace the design to be copied on paper with hectograph ink and press it against the coated sheets. On removal of the design-carrying paper, it will be found that the drawing has been transferred to the hectograph coating. The coated sheet is then pressed against the surface to receive the design, using a roller. When feasible, more distinct designs can be obtained if the receiving surfaces are dampened slightly with a moist sponge prior to applying the hectograph-coated surface.

As a matter of fact, a standard type hectograph pad is a particularly handy thing to have at hand. With it, the art instructor is able to make many copies of notes, instructions, assignments, designs and the like. These hectograph pads, developed some years before the appearance of modern devices, like mimeographs, are still widely used. In using this older method, an original is prepared with a special ink or typewriter ribbon. The original is then pressed, face downward, upon a gelatin-glycerine or clay-glycerine hectograph pad which absorbs a considerable amount of the ink. From this pad it is then possible to print a number of copies of the original.

Many formulas are available. However, a simple illustrative recipe, of proved efficiency (7) calls for the use of:

Gelatin	$\frac{1}{2}$ cup
Water (cold)	3 cups
Glycerine	1 pint

Mix the gelatin with the water and stir it into the glycerine previously made very hot in a double boiler. Stir until all the gelatin is dissolved and then cool in a pan of water. Pour the mixture into a shallow pan (e.g. 14 by 10 inches) and skim off the bubbles. Allow to set. The gelatin-glycerine mixture may be melted and repoured whenever it begins to sink markedly or becomes too stiff for good duplication. The pad is discarded when it becomes too strongly tinted with hectograph ink.

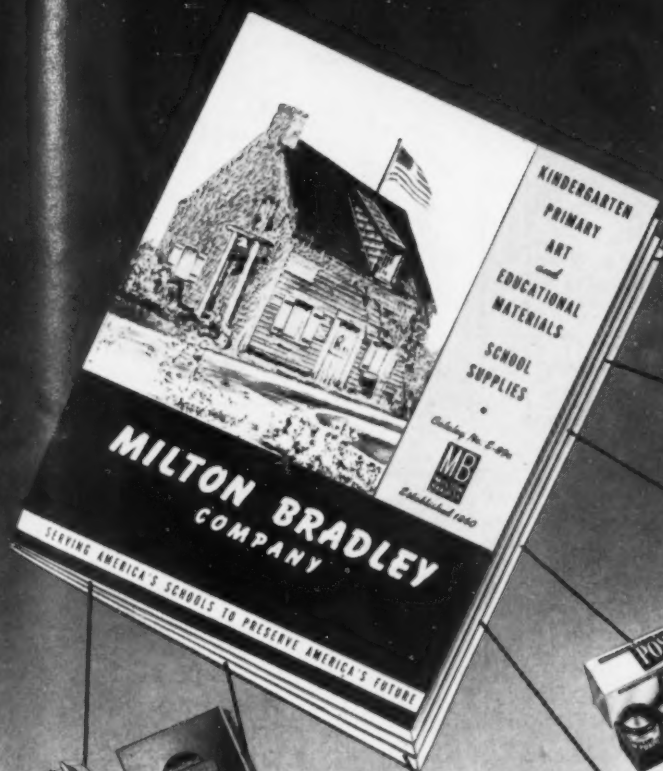
The foregoing offers a number of examples of how glycerine is useful to teachers in general and art instructors in particular.



90

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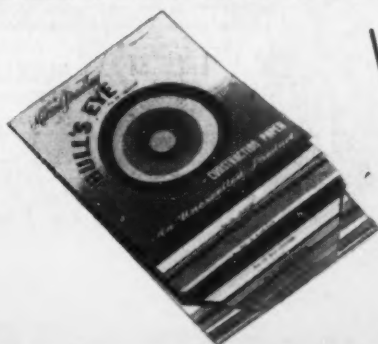


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12-a

Jane's Visit to the Museum

(Continued from page 205)

Jane: We sing that song in the Mechanic Street School. Your clothes seem very queer to me.

Suzanne: Yes, that's because I come from a different country, and because I lived long ago.

Jane: I don't think I would want to wear wooden shoes.

Suzanne: Wooden shoes are useful to us. They keep our feet from getting wet and they don't cost very much.

Jane: I do like your little white cap and apron.

Teacher: It's time for school to close now, Jane. We have enjoyed having you with us.

Jane: Thank you very much. How do I get out of the picture now?

Teacher: Close your eyes and count backwards, Three, Two, One.

Jane (closes eyes): Three, Two, One.

Mother: Jane, Jane, what are you doing?

Jane: I had the most wonderful dream.

Father: Don't tell us about it now. It is late and we must go home.

Bob: I have had a wonderful time.

Mother: We'll be back sometime soon. (They go out.)

THE END

A unit in small sculpture . . . CLAY, SOAP AND PLASTER

(Continued from page 207)

plaster after pouring. Allow the plaster in the mold to harden before removing the container.

One should not attempt to carve this fresh plaster mold at once. Rather, allow a day or two for drying. If plaster is carved while too wet, it tends to crumble and breaks easily. If, on the other hand, it is too dry, carving proceeds at a much slower rate. The results in the latter case, however, may be successful if the sculptor has patience. Our tools were knives, gouges, and sandpaper. Surfaces were rendered smoother if fine sandpaper was used following the completion of the carving. When each piece seemed finished, we painted it with poster paints and varnished to a high luster. It is advisable to allow plaster to become thoroughly dry before applying paint to the finished piece or before adding varnish. If an ivory effect is desired, simply apply rubbing wax to the surface, and polish.

Our illustrations accompanying this account serve to indicate the variety of subject matter chosen by students for their small sculpture or clay models—varying from such extremes as an ornate chair to the more conventional types as human figures, animals, and birds. There seems to be a real fascination and pride in creating a three-dimensional figure—one that could be displayed on a whatnot stand, table, or mantle at home.

We feel that we have spent several profitable hours as amateur sculptors and certainly we are better able to understand and to appreciate the sculptor and his work.

"Design Research" With Pencil

(Continued from page 189)

The more observing pupils would sometimes make a figure by studying first, just which motifs (when built up) would produce the figure. Two methods were used to make the figure stand out. Shading, with the pencil used for drawing, was used as often as tracing the scribbled lines. A heavy shading was used for "fill-ins." This was done by using the side of the pencil point. Medium and light shadings were used to add beauty to the design. Horizontal strokes were used in some designs, while vertical ones were used in others, all depending upon the type of design and individual taste.

Scribbling designs is not only an adventure in creative design, but it helps to relieve emotional tension and contributes to worthy use of leisure time.

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DIRECTIONS: Find the article or service you want on the classification list below. Following the name are the index numbers of firms handling that product or service. Look these numbers up in the **Directory of Supplies** which starts on page 16-a.

- Adhesives**—2, 5, 8, 17, 23, 24, 39, 44, 47, 50, 60, 61, 67, 73, 77, 86, 87, 91, 105, 113, 130, 132, 140, 142, 146, 160, 165, 172, 189, 190, 214, 227, 238, 241, 249, 254, 259, 266, 270, 274, 275, 289, 292.
- Airbrush Equipment**—22, 43, 50, 61, 87, 105, 118, 165, 189, 215, 217, 221, 254, 265, 275, 287, 289, 298.
- Art Books**—4, 5, 8, 16, 23, 33, 43, 45, 47, 50, 73, 80, 83, 84, 87, 90, 103, 105, 118, 125, 126, 127, 128, 132, 135, 139, 140, 141, 149, 151, 155, 156, 160, 165, 170, 173, 176, 182, 184, 187, 189, 197, 214, 218, 221, 223, 234, 240, 242, 247, 248, 254, 257, 274, 275, 278, 285, 289, 293, 294, 297.
- Basketry Supplies**—7, 11, 23, 24, 31, 60, 67, 72, 76, 97, 132, 144, 274, 289, 292.
- Batik Supplies**—8, 23, 26, 50, 79, 87, 118, 173, 274, 292.
- Beads**—7, 8, 11, 24, 30, 47, 60, 67, 72, 76, 95, 109, 127, 132, 144, 173, 184, 214, 249, 259, 262, 267, 293.
- Blackboards**—31, 47, 57, 132, 189, 221, 267, 288, 289.
- Bookbinding Supplies and Equipment**—8, 41, 86, 115, 132, 282, 289.
- Braiding and Knotting Supplies**—7, 8, 11, 20, 24, 30, 43, 60, 67, 72, 77, 95, 97, 109, 113, 132, 144, 156, 160, 173, 189, 214, 241, 249, 262, 266, 274, 293.
- Brushes, Artists'**—5, 8, 19, 23, 24, 39, 43, 47, 50, 60, 71, 72, 73, 79, 87, 88, 90, 96, 97, 105, 109, 113, 118, 126, 128, 130, 132, 144, 160, 165, 172, 173, 174, 184, 189, 201, 217, 218, 221, 224, 238, 257, 259, 265, 272, 275, 287, 289, 292, 297, 299.
- Canvas**—19, 22, 23, 43, 50, 87, 90, 105, 118, 126, 130, 132, 160, 184, 189, 201, 218, 221, 238, 275, 280, 287, 292, 297.
- Carving Material**—3, 5, 7, 8, 23, 30, 37, 50, 56, 72, 76, 80, 87, 104, 105, 113, 118, 144, 146, 160, 164, 173, 189, 214, 225, 246, 275, 289, 293, 301.
- Casein Colors**—2, 22, 43, 50, 87, 105, 126, 130, 132, 189, 201, 203, 218, 221, 238, 254, 275.
- Casts, Plaster**—7, 38, 50, 60, 72, 87, 97, 118, 128, 144, 173, 189, 197, 217, 221, 226, 227, 229, 257.
- Catalogue Available to School Arts Readers**—3, 7, 8, 12, 19, 20, 21, 24, 29, 30, 31, 37, 43, 44, 47, 53, 60, 72, 73, 74, 76, 90, 95, 97, 103, 110, 113, 114, 117, 120, 123, 128, 129, 132, 133, 134, 143, 144, 146, 149, 150, 156, 160, 164, 168, 169, 172, 173, 176, 181, 182, 187, 189, 192, 193, 194, 195, 197, 202, 206, 212, 215, 216, 217, 218, 224, 225, 226, 230, 231, 233, 240, 241, 242, 244, 246, 249, 251, 257, 258, 265, 271, 274, 279, 285, 287, 288, 292, 293, 297, 299.
- Ceramics Supplies**—3, 7, 8, 11, 23, 24, 32, 43, 47, 50, 64, 65, 67, 76, 80, 81, 96, 97, 105, 123, 128, 132, 137, 144, 146, 156, 160, 162, 165, 173, 189, 206, 216, 217, 220, 227, 229, 230, 321, 236, 254, 257, 284, 289, 292, 299.
- Chalk**—3, 5, 8, 19, 24, 31, 39, 47, 50, 60, 87, 97, 105, 108, 132, 156, 160, 189, 221, 238, 267, 275, 288, 289.
- Charcoal**—8, 24, 43, 50, 76, 87, 90, 105, 108, 118, 130, 132, 156, 160, 184, 189, 201, 213, 218, 221, 274, 275, 287, 288, 289, 297.
- Cleaners and Erasers**—5, 10, 47, 76, 87, 98, 101, 105, 118, 119, 130, 160, 189, 218, 221, 238, 245, 254, 275, 287, 288, 289, 290.
- Color Charts, Guides, and Books**—5, 19, 61, 105, 130, 182, 189, 212, 238, 242, 249, 275, 288, 297.
- Cork Craft**—7, 8, 30, 43, 60, 72, 76, 97, 127, 132, 133, 144, 160, 189, 212, 214, 241, 274, 292, 293.
- Crayons**—3, 5, 8, 10, 19, 23, 24, 39, 43, 47, 50, 57, 60, 87, 95, 97, 105, 132, 143, 144, 156, 160, 184, 189, 221, 238, 267, 274, 275, 287, 289, 297.
- Grepe Paper**—8, 23, 24, 27, 89, 95, 109, 132, 144, 160, 173, 189, 275, 289.
- Designs: Perforated**—7, 43, 79, 95, 167, 184, 189, 221, 292.
- Designs: Stencil**—8, 43, 50, 71, 87, 97, 105, 143, 144, 149, 167, 173, 189, 214, 242, 292.
- Designs: Transfer**—75, 105, 144, 196, 231.
- Design Packets**—8, 23, 75, 97, 109, 132, 143, 149, 173, 186, 189, 212, 241, 242, 254, 256, 274, 303.
- Dolls, Costume**—89, 114, 240, 267.
- Drawing Books**—11, 33, 40, 50, 87, 95, 105, 118, 135, 144, 156, 176, 182, 189, 201, 215, 221, 242, 247, 254, 275, 287, 297.
- Drawing Devices**—50, 69, 105, 118, 130, 132, 144, 156, 174, 189, 215, 275, 281, 287, 289, 296.
- Dry Colors**—2, 3, 5, 7, 8, 23, 24, 31, 47, 50, 60, 87, 90, 97, 105, 108, 130, 132, 150, 165, 173, 189, 215, 218, 238, 254, 267, 274, 275, 287, 288, 289, 297.
- Duplicators**—95, 132, 289.
- Dyes**—7, 8, 11, 20, 23, 24, 26, 37, 60, 61, 67, 76, 78, 87, 97, 108, 113, 118, 142, 146, 150, 172, 173, 181, 186, 189, 212, 214, 215, 224, 226, 238, 241, 254, 259, 274.
- Easels, Boards and Tables**—11, 15, 22, 23, 24, 31, 43, 47, 50, 87, 90, 105, 118, 130, 132, 160, 164, 174, 184, 189, 201, 212, 215, 221, 238, 254, 275, 287, 289, 297.
- Enameling Equipment**—14, 92, 123, 137, 173, 189, 194, 215, 217, 236, 244, 292.
- Etching Tools and Supplies**—7, 23, 50, 67, 87, 92, 121, 144, 189, 194, 235, 254, 274, 275, 287, 289, 292, 301.
- Feltcraft Supplies**—6, 7, 8, 11, 24, 30, 38, 60, 67, 76, 97, 107, 114, 132, 133, 144, 160, 173, 214, 226, 241, 274, 292, 293.
- Films, Educational**—48, 53, 70, 89, 90, 99, 132, 134, 148, 166, 182, 211, 252, 271, 273, 302.
- Films—Slides, Strips**—33, 95, 99, 132, 166, 182, 211, 232, 252, 271, 273.
- Finger Paints**—2, 3, 5, 7, 8, 19, 23, 24, 30, 39, 43, 47, 50, 60, 67, 87, 95, 97, 105, 132, 144, 156, 173, 184, 189, 201, 221, 238, 267, 275, 288, 289, 293.
- Furniture, Art and Craft**—12, 43, 50, 105, 132, 164, 201, 250, 287, 289.
- Frames, Art and Exhibit**—23, 43, 50, 105, 126, 129, 132, 189, 221, 232.
- Glues**—7, 8, 11, 17, 23, 37, 44, 47, 53, 60, 61, 76, 80, 86, 87, 91, 105, 108, 109, 110, 113, 132, 140, 143, 150, 152, 160, 165, 173, 186, 189, 212, 214, 221, 249, 254, 259, 274, 275, 289, 292.
- Hand Motor Tools**—7, 37, 41, 43, 59, 60, 72, 92, 97, 113, 118, 132, 156, 160, 165, 173, 213, 225, 227, 244, 269, 274, 282, 292, 293.
- Handicraft Books**—7, 8, 11, 21, 23, 24, 30, 33, 37, 43, 56, 60, 67, 68, 72, 76, 89, 92, 95, 97, 103, 105, 113, 117, 118, 125, 127, 128, 132, 133, 135, 143, 144, 149, 150, 155, 156, 160, 163, 169, 173, 176, 181, 182, 183, 186, 189, 194, 202, 213, 214, 221, 225, 240, 241, 242, 249, 251, 259, 274, 289, 292, 293, 301.
- Indian Costumes, Curios and Crafts**—9, 67, 76, 144, 205.
- Inks, Drawing and Colored**—5, 7, 8, 19, 23, 43, 47, 50, 72, 73, 76, 87, 90, 91, 97, 105, 111, 118, 130, 132, 144, 151, 160, 174, 184, 189, 190, 215, 221, 238, 254, 274, 275, 287, 289, 292, 297.
- Inks, Poster**—5, 8, 19, 22, 23, 24, 43, 50, 72, 73, 76, 87, 90, 97, 105, 130, 140, 144, 151, 160, 184, 189, 215, 221, 238, 254, 275, 287, 289.
- Inks, Printing**—5, 8, 19, 24, 47, 60, 72, 87, 97, 105, 130, 132, 144, 151, 160, 173, 189, 218, 221, 235, 275, 287, 289.
- Jewelers' Tools and Supplies**—7, 8, 14, 67, 72, 89, 92, 109, 110, 117, 118, 120, 144, 146, 150, 168, 185, 194, 195, 213, 224, 244, 263, 274.
- Kilns**—3, 7, 8, 11, 24, 32, 43, 50, 65, 76, 95, 96, 105, 123, 128, 136, 137, 144, 154, 162, 173, 189, 217, 220, 227, 229, 230, 231, 236, 257, 289, 291, 299.
- Knives**—7, 8, 43, 50, 53, 60, 67, 68, 87, 90, 92, 97, 105, 109, 114, 118, 123, 130, 132, 142, 143, 144, 160, 167, 169, 173, 174, 184, 186, 189, 214, 215, 218, 221, 226, 230, 241, 249, 259, 275, 279, 289, 292, 297, 301.
- Lacquer**—2, 7, 50, 72, 87, 97, 105, 109, 110, 113, 129, 144, 150, 160, 172, 173, 180, 189, 194, 214, 224, 241, 249, 251, 254, 274.
- Leads—Black, Colored**—5, 10, 23, 98, 101, 105, 118, 119, 132, 174, 189, 238, 260, 275, 289.
- Leathercraft Books**—7, 8, 11, 20, 21, 24, 33, 43, 50, 53, 56, 60, 67, 68, 72, 76, 83, 92, 95, 97, 100, 103, 109, 114, 118, 127, 132, 135, 142, 143, 144, 155, 156, 160, 167, 169, 173, 176, 183, 186, 189, 214, 240, 241, 242, 259, 262, 266, 274, 289, 292, 293.
- Leathercraft Tools and Supplies**—7, 8, 11, 14, 20, 21, 23, 24, 30, 43, 53, 56, 60, 67, 68, 72, 76, 92, 94, 109, 114, 116, 118, 124, 127, 142, 143, 144, 156, 160, 167, 169, 171, 173, 186, 189, 214, 241, 259, 262, 266, 274, 279, 289, 292, 293, 295, 301.
- Lettering Guides**—43, 50, 60, 87, 97, 105, 118, 132, 135, 160, 172, 174, 189, 201, 221, 238, 275, 285, 287, 289.
- Linoleum Blocks, Tools and Supplies**—5, 7, 8, 24, 43, 47, 50, 60, 67, 72, 76, 87, 92, 97, 105, 118, 127, 130, 132, 144, 156, 160, 164, 173, 184, 189, 201, 214, 221, 235, 238, 249, 254, 274, 275, 279, 287, 289, 292, 293, 301.
- Liquid Rubber for Molds**—3, 7, 23, 30, 36, 37, 38, 43, 60, 72, 87, 97, 105, 113, 127, 132, 143, 144, 146, 160, 165, 173, 184, 189, 221, 224, 225, 226, 227, 238, 249, 254, 299.
- Looms and Loom Supplies**—7, 8, 23, 24, 34, 67, 72, 82, 95, 106, 122, 132, 133, 175, 177, 178, 179, 267, 286, 289, 292.
- Maps and Charts**—44, 46, 47, 132, 271, 288, 289.
- Marionettes and Puppets**—226, 240.
- Mat and Mount Boards**—22, 27, 43, 62, 73, 87, 105, 118, 132, 184, 189, 204, 221, 275, 287, 289.
- Metalcraft Books**—7, 8, 11, 33, 43, 60, 67, 72, 76, 77, 83, 92, 97, 109, 118, 127, 129, 131, 132, 133, 135, 143, 155, 156, 160, 173, 182, 189, 194, 213, 214, 221, 240, 241, 242, 247, 254, 274, 292, 293.
- Metalcraft Tools and Supplies**—7, 8, 14, 23, 41, 60, 67, 72, 74, 76, 77, 92, 109, 118, 121, 127, 129, 131, 132, 143, 156, 160, 173, 185, 189, 194, 241, 244, 274, 282, 292, 293, 301.
- Modeling Clay, Tools and Supplies**—3, 5, 7, 8, 11, 19, 22, 23, 24, 31, 32, 39, 43, 47, 50, 60, 65, 67, 72, 73, 76, 87, 90, 97, 105, 118, 123, 130, 132, 137, 144, 146, 156, 160, 165, 173, 189, 201, 214, 216, 217, 220, 221, 227, 229, 230, 231, 238, 257, 274, 275, 287, 289, 292, 299.
- Molding Material, and Supplies**—3, 22, 23, 36, 38, 50, 72, 87, 90, 97, 113, 123, 144, 146, 173, 202, 216, 221, 226, 227, 230, 254, 257, 274, 275, 281, 299.
- Motion Picture Equipment**—13, 29, 95, 132.
- Moulage Materials**—50, 146, 189, 202, 221, 281, 293.
- Mural and Wall Paints**—2, 23, 50, 87, 90, 111, 130, 189, 203, 287.
- Oil Colors**—2, 8, 19, 22, 23, 24, 43, 50, 71, 87, 90, 105, 118, 128, 130, 132, 144, 160, 189, 201, 218, 221, 238, 249, 254, 261, 265, 287, 289, 293, 297.
- Paper, Artist's Board, Sketching and Drawing**—8, 22, 23, 27, 35, 43, 50, 73, 87, 90, 105, 118, 130, 132, 144, 156, 160, 174, 184, 189, 201, 204, 221, 237, 238, 254, 258, 267, 275, 281, 287, 289, 297.
- Paper Construction and Poster**—5, 7, 8, 22, 24, 31, 35, 43, 47, 50, 60, 87, 89, 105, 118, 132, 144, 160, 173, 189, 201, 221, 238, 267, 275, 289, 292.
- Paste**—8, 17, 19, 24, 39, 47, 50, 60, 86, 87, 91, 97, 105, 132, 140, 144, 152, 173, 189, 238, 270, 274, 275, 287, 289.
- Pastels**—2, 8, 19, 22, 24, 43, 50, 87, 90, 97, 101, 105, 118, 126, 130, 132, 144, 160, 184, 189, 201, 221, 254, 261, 275, 287, 288, 289, 292.
- Pencils: Charcoal**—5, 10, 11, 22, 23, 43, 50, 76, 87, 101, 105, 118, 119, 130, 132, 144, 156, 160, 184, 189, 218, 221, 238, 254, 275, 287, 289, 292, 297.

(Continued on page 14-a)

(Continued from page 13-a)

Pencils: Colored—22, 23, 43, 50, 76, 87, 98, 101, 105, 118, 119, 130, 132, 144, 160, 174, 184, 189, 218, 221, 238, 245, 254, 260, 267, 275, 287, 289, 292.

Pencils: Drawing—22, 43, 50, 76, 87, 98, 101, 105, 118, 119, 130, 132, 144, 160, 184, 189, 218, 221, 238, 245, 254, 260, 267, 275, 287, 289.

Pencils: Marking—11, 22, 50, 76, 87, 98, 101, 105, 118, 119, 130, 132, 144, 160, 184, 189, 218, 221, 238, 245, 254, 260, 275, 287, 289, 292.

Pencils: Sketching—11, 22, 43, 50, 76, 87, 98, 101, 105, 118, 119, 130, 132, 144, 160, 184, 189, 221, 238, 245, 254, 260, 267, 275, 287, 289.

Pencils: Water Color—22, 23, 43, 50, 87, 98, 101, 105, 118, 119, 130, 132, 144, 160, 184, 189, 221, 238, 254, 260, 267, 275, 287, 289.

Pens, Lettering and Drawing—10, 11, 22, 23, 43, 50, 72, 76, 87, 90, 97, 105, 111, 118, 130, 132, 144, 151, 153, 160, 174, 184, 189, 218, 221, 238, 254, 274, 275, 287, 289, 297.

Penholders—10, 22, 37, 43, 50, 87, 90, 97, 98, 101, 105, 113, 118, 119, 130, 132, 144, 151, 160, 174, 184, 189, 218, 254, 260, 275, 281, 289, 297.

Pictures and Prints—30, 42, 50, 62, 87, 126, 132, 184, 188, 189, 197, 198, 209, 219, 232, 242, 267.

Plastic Relief Colors—7, 37, 43, 50, 76, 79, 87, 95, 105, 113, 118, 132, 173, 184, 189, 221, 227, 274, 293.

Plastics—7, 23, 30, 37, 38, 60, 67, 72, 77, 97, 109, 110, 113, 124, 132, 144, 146, 150, 156, 160, 163, 172, 173, 185, 189, 214, 225, 226, 227, 259, 274, 283, 292, 293.

Plastics, Project Books—7, 30, 33, 37, 60, 67, 72, 77, 92, 97, 109, 113, 132, 143, 144, 150, 155, 156, 163, 173, 176, 182, 183, 214, 225, 226, 227, 242, 259, 292, 293.

Poster Colors—2, 5, 7, 8, 19, 22, 24, 39, 43, 47, 50, 72, 73, 87, 90, 97, 105, 118, 130, 132, 144, 160, 189, 201, 203, 221, 238, 254, 161, 267, 275, 287, 288, 289, 297.

Pottery Books—7, 8, 11, 24, 32, 33, 43, 65, 67, 72, 76, 80, 87, 95, 96, 97, 105, 125, 128, 132, 135, 137, 144, 155, 156, 160, 161, 165, 173, 189, 217, 221, 227, 228, 230, 231, 236, 240, 241, 242, 257, 274, 278, 285, 292, 299.

Pottery Wheels, Equipment and Supplies—3, 7, 8, 11, 24, 32, 65, 67, 76, 87, 95, 96, 105, 123, 128, 137, 156, 160, 189, 217, 227, 229, 230, 231, 241, 257, 274, 289, 299.

Presses, Block Printing—7, 23, 43, 50, 60, 67, 76, 87, 97, 105, 132, 164, 173, 189, 235, 274, 287, 289, 292, 293.

Presses, Proof and Etching—235, 287.

Projectors, Still and Motion—13, 29, 48, 50, 95, 118, 159, 189, 232, 252.

Publishers, Art and Craft Books—4, 5, 7, 16, 33, 37, 40, 51, 60, 83, 85, 102, 103, 118, 125, 128, 132, 135, 155, 161, 173, 176, 182, 187, 197, 215, 233, 234, 242, 243, 247, 278, 285, 297.

Refill Lead Holders—10, 22, 50, 87, 98, 101, 105, 118, 119, 174, 189, 238, 254, 275, 287.

Schools: Art—18, 45, 55, 58, 66, 156, 191, 200, 206, 207, 208, 210, 222, 276, 277, 300.

Schools: Craft—150, 156, 177, 191, 222, 276.

Schools: Design—18, 45, 54, 55, 156, 191, 206, 207, 208, 210, 222, 276, 277.

Schools: Fashion—18, 45, 208, 210, 222, 268, 276.

Scissors and Shears—1, 8, 22, 23, 24, 43, 47, 87, 92, 105, 132, 174, 189, 238, 254, 267, 274, 289, 292.

Scrapbooks—43, 50, 87, 189, 238.

Scratchboard—22, 43, 50, 87, 105, 118, 189, 201, 221, 238, 254, 275, 287, 289.

Screens, Projection—13, 31, 50, 95, 132, 252.

Sculpture Material—3, 23, 30, 43, 50, 81, 87, 104, 105, 123, 189, 216, 227, 246, 257, 275, 292, 299.

Shellcraft Projects and Supplies—7, 8, 11, 30, 43, 52, 60, 67, 72, 76, 93, 109, 110, 127, 145, 146, 150, 160, 172, 173, 184, 185, 189, 195, 214, 221, 249, 251, 259, 274, 285, 292, 293.

Show Card Colors—3, 5, 8, 19, 22, 24, 39, 47, 50, 60, 72, 73, 87, 90, 95, 97, 105, 108, 118, 130, 132, 143, 144, 160, 173, 189, 201, 203, 215, 221, 238, 254, 267, 275, 287, 289, 297.

Silk Screen Supplies and Equipment—5, 7, 11, 22, 23, 38, 43, 50, 61, 67, 73, 87, 90, 105, 143, 184, 189, 221, 227, 274, 275, 289, 292, 293.

Spatter Craft Supplies—5, 7, 8, 30, 43, 60, 67, 95, 97, 105, 109, 132, 173, 189, 227, 249, 254, 259, 274, 275, 289, 293.

Statuary, Decorative—30, 38, 43, 72, 76, 144, 189, 221, 226.

Stencil Knives and Supplies—5, 7, 8, 11, 22, 43, 60, 72, 76, 87, 97, 105, 109, 118, 127, 130, 132, 143, 144, 173, 189, 201, 215, 221, 224, 249, 259, 274, 275, 288, 289, 292, 293, 301.

Tape, Adhesive-Transparent—7, 8, 11, 22, 23, 31, 43, 47, 60, 76, 77, 91, 97, 105, 127, 132, 114, 160, 173, 180, 189, 199, 221, 274, 292, 293.

Tempera Colors—2, 3, 5, 8, 19, 22, 23, 24, 31, 39, 43, 47, 50, 60, 72, 73, 87, 90, 97, 105, 108, 118, 130, 132, 144, 146, 160, 172, 173, 184, 189, 201, 215, 221, 238, 254, 267, 275, 287, 288, 289.

Textile Color Guide—50, 60, 72, 97, 105, 109, 130, 173, 189, 254, 289.

Textile Paints—2, 3, 5, 7, 8, 21, 23, 24, 30, 39, 43, 50, 60, 67, 72, 76, 79, 87, 95, 97, 105, 109,

111, 114, 118, 127, 132, 143, 144, 149, 156, 160, 172, 173, 174, 184, 189, 215, 221, 224, 227, 238, 249, 254, 259, 265, 274, 275, 287, 288, 289, 293.

Threads—253.

Tools, Craft—7, 8, 11, 21, 23, 24, 30, 37, 43, 56, 60, 67, 68, 72, 76, 87, 92, 97, 105, 109, 113, 127, 132, 144, 160, 164, 167, 169, 173, 181, 194, 198, 225, 227, 241, 244, 246, 256, 257, 259, 262, 266, 274, 279, 292, 293, 301.

Tools, Power—7, 37, 41, 72, 76, 87, 97, 113, 118, 160, 198, 225, 227, 256, 274, 282, 292, 293.

Toys and Games, Educational—3, 11, 24, 36, 47, 60, 72, 104, 132, 146, 164, 189, 206, 216, 267, 289.

Tracing Paper—8, 21, 22, 24, 43, 50, 71, 73, 75, 87, 105, 109, 118, 130, 132, 144, 160, 173, 174, 184, 186, 189, 201, 214, 221, 238, 241, 254, 275, 281, 287, 289, 297.

Travel—25, 112, 157, 271.

Varnishes, Artists'—2, 19, 22, 23, 43, 50, 87, 90, 105, 118, 130, 132, 160, 189, 201, 218, 221, 238, 261, 275, 287, 297.

Water Colors—2, 3, 5, 8, 19, 22, 23, 24, 39, 43, 47, 50, 60, 72, 73, 76, 87, 90, 97, 105, 109, 114, 118, 130, 132, 144, 156, 160, 173, 184, 189, 201, 203, 215, 218, 221, 254, 261, 267, 275, 287, 289.

Water Color Crayons—2, 5, 22, 31, 43, 47, 50, 60, 72, 87, 97, 101, 105, 118, 130, 132, 144, 160, 184, 189, 221, 238, 254, 267, 274, 275, 287, 289, 297.

Weaving Books—7, 11, 24, 33, 72, 76, 95, 106, 132, 138, 155, 156, 160, 173, 177, 178, 179, 214, 240, 274, 286, 292.

Weaving Supplies and Equipment—7, 11, 23, 24, 34, 63, 67, 72, 82, 95, 103, 106, 132, 138, 175, 177, 178, 179, 255, 264, 267, 274, 286, 292.

Wood Blocks—60, 72, 87, 158, 164, 184, 189, 235, 254.

Wood-burning Tools—7, 8, 30, 43, 50, 60, 67, 72, 76, 87, 97, 105, 109, 114, 118, 127, 132, 133, 144, 156, 160, 172, 173, 184, 186, 189, 214, 221, 238, 241, 249, 259, 265, 274, 292, 293.

Wood-carving Tools—7, 8, 23, 30, 43, 60, 67, 72, 76, 87, 92, 97, 105, 114, 118, 127, 135, 144, 155, 156, 160, 164, 173, 184, 189, 198, 214, 221, 235, 238, 241, 274, 275, 279, 287, 292, 301.

Wood-carving Books—7, 8, 33, 72, 87, 92, 97, 105, 118, 127, 144, 156, 160, 173, 176, 182, 221, 241, 247, 293.

Wooden Articles to Decorate—7, 11, 23, 30, 43, 60, 67, 72, 74, 76, 97, 105, 132, 133, 144, 160, 173, 212, 214, 221, 241, 249, 265, 274, 292.

Yarns—11, 23, 24, 28, 63, 67, 76, 82, 106, 123, 132, 147, 175, 178, 192, 239, 255, 267, 274, 286.

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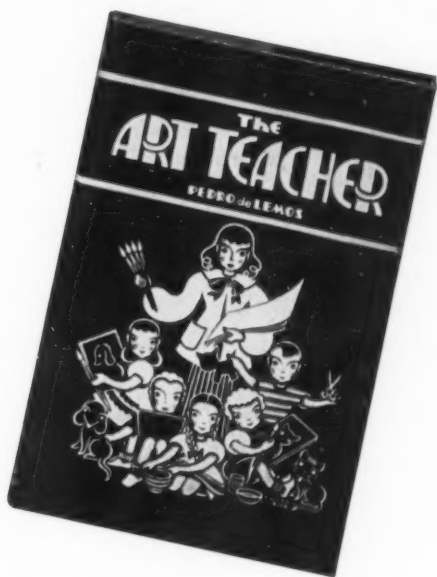
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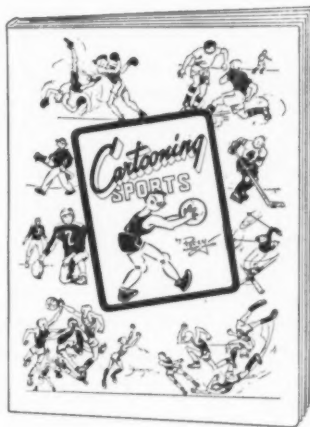
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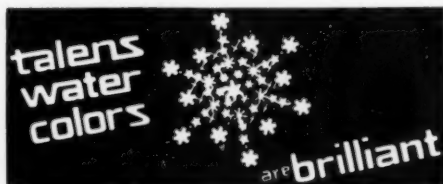
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20-a

10-a
Cover 4

7-a
19-a

15-a
11-a

17-a
19-a

9-a
10-a

5-a
8-a

6-a, 8-a
20-a

3-a
8-a

19-a
9-a

8-a
19-a

14-a
17-a

15-a
10-a

4-a
10-a

12-a
15-a

17-a

14-a
19-a

12-a
19-a

19-a
19-a

14-a
4-a

15-a
12-a

17-a
7-a

12-a
14-a

14-a
15-a

7-a
4-a

15-a
19-a

12-a
15-a

14-a
4-a

12-a
17-a

19-a
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15-a
14-a

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